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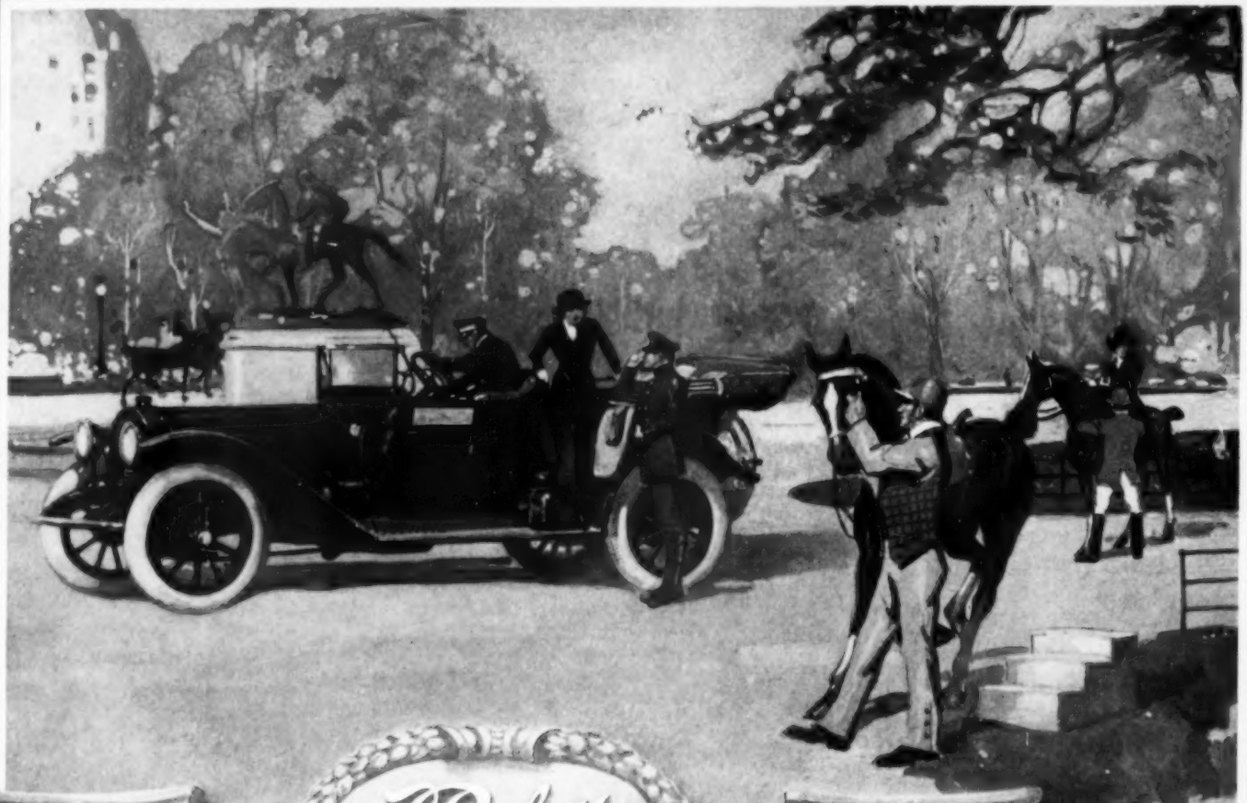

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## New Model Coats and Capes

No. 3. **Golf Cord Coat** lined with soft silk in green, rose, Hague blue, gold or white, cutaway front, ripple flare back with half belt, new flat collar. Can be buttoned to neck, novelty buttons.
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No. 9. **Worumbo Chinchilla Directoire Cape** in tango, sulphur, Empire green, Copenhagen blue or white, vestee effect trimmed with silk embroidered crow tacks, novelty buttons; strap of silk with buckle, side vents for arms, collar inlaid with black silk, yoke silk lined
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# Paris Lingerie at Special Prices for May Only

*"THE ELOISE" French hand-made gown of finest nainsook. Hand-embroidered with girdle and bottom of French net embroidered and drawn with ribbons.* *Value 11.75. Price 8.75*

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*"THE ELOISE" empire chemise, French hand-made with handsome lace medallions hand-embroidered, lace trimmed.* *Value 7.75. Price 5.75*

*"THE ELOISE" drawer, French hand-made, culotte shape to match chemise.* *Value 4.75. Price 3.75*

*"THE ELOISE" combination, French hand-made, lace medallions, handsomely embroidered; drawers embroidered and lace trimmed.* *Value 9.75. Price 7.95*

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*"THE IRMINGARD" combination, machine-made of finest batiste with dainty Val insertions and net puffings, Cluny and ribbon girdle.* *Value 5.75. Price 3.95*

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# Original Bonwit Teller Lingerie Specially Priced for May

*"MIGNOMIE" nightgown trimmed back and front with Valenciennes lace and satin ribbons under bust and over shoulders.* Regular 2.00, Special 1.50

*"CARIOLIS" combination trimmed back and front with shadow lace and Val edge. Knicker drawer.* Regular 3.00, Special 1.95

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*"ALFE" gown. Excellent quality Valenciennes lace and ribbon ties back and front.* Regular 3.00 Special 1.95

*Same model in crêpe de Chine.* Regular 8.75 Special 6.95

*"ATALANTE" combination of very fine nainsook beautifully made with excellent quality Val medallions.* Regular 4.00, Special 2.95

*"ROSALINE" gown, machine-made, handsome fine lace and net trimmed.* Regular 7.50 Price 4.95

*"ROSALINE" combination to match.* Regular 7.50 Price 4.95

*"IRMINGARD" gown. Empire of fine net and Val insertions with Cluny girdle run with ribbons, bottom lace trimmed.* Regular 5.75, Special 3.95

*"IRMINGARD" gown in crêpe de Chine.* Regular 11.75, Special 9.75

*"SIRENE" Princess slip of accordion plaited chiffon with elastic at bust and waist.* Regular 5.75 Special 3.95

## BONWIT TELLER & CO.

**Fifth Avenue and 38th Street, New York**

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# *Leather Specials—Lord & Taylor, New York*

From Europe and America we have assembled in our enlarged Leather Section a comprehensive display of smart luggage, so high in quality and moderate in cost as to make the values of unusual interest.

Special attention is directed to our assortment of trunks—every one of which is famous for service and quality the world over. Hartman, INDESTRUCTO, Likly, Vitton, and the Lord & Taylor Special.

The articles pictured here are selected for the particular attention of those who find the Store's mail-order service a convenience—special offerings for the readers of Vogue.

**The Lord & Taylor Trunk Special**—Made of extra strong bass wood bound in mottled fibre; lined in red keratol. The garment capacity of this trunk is unusually large. Four deep drawers; removable hat compartment; special top to wardrobe compartment gives easy access to the clothing from the top as well as front. This is sold at the exceptionally low price of $40.

**The Hartman Berth Trunk**—An unusually practical steamer wardrobe trunk. The garment tray swings up, leaving the trunk locked under the berth. Bottom divided in adjustable compartments; linen lined; three-ply veneer bass wood canvas covered; dark green. 43 inches long. $25. Others up to $65.

**Week End Suit Case**—Extra depth and width. Of black enameled leather. Big comfortable tray; special leather reinforcements at corners. Two strong leather straps. 24-inch size $7, and all sizes up to 32 inches $9.

**Lord & Taylor Suit Case Special**—A smart case. 24 inches long. Made of cowhide in brown, russet and black; linen lined. Straps to hold clothing, and special shirt pocket. Very commodious. Corners reinforced to withstand hard wear. This case is specially designed to meet the heavy demand during the summer. Remarkable value at $5.

**The Cane Case**—The convenience and lightness of the cane case make it unusually popular. This model is very light, even for a cane case, yet exceptionally durable. Corners reinforced with leather; linen lined. Pockets for waists or shirts. 24 inches long $5.

**The Oxford Bag**—Made on heavy English frame: entirely hand sewed. Sheepskin lined. One extra large and two smaller pockets. Special two-ply veneer bottom holds the original shape of the bag, regardless of rough usage. Made of extra fine cowhide in brown, russet and black: 16, 17 and 18-inch sizes $8.75.

**Party Case**—Made of long grain morocco in all colors. Fitted with French gilt mirror, memo pad, powder box and bottle for liquids. $5.

**Vanity Case**—Long grain morocco or pig skin. Flowered and plain lining. All French gilt fittings. Comb, powder box, bottles, lip stick holder, hair pin box, memo pad and file. Indispensable for motor trips. $7.50.

**What to Wear in Panama,** or Maine, or South America, or on a motor trip through the continent; also what to take along, how to get there and where to stop—all these perplexing problems are precisely the ones the Personal Service and the Lord & Taylor Travel Bureau solve without charge. Fifth floor.

## *Lord & Taylor*
## *New York*

**The Pullman Apron**—Invaluable for travel. In red, blue and grey, rubber lined. Quality of the rubber guaranteed. Four pockets giving space for comb, brush, soap, and all the toilet necessities. Offered only by this store for $1.50.

# *Important Special Offers*

For this issue of Vogue we have photographed some of the most representative of the smart furniture and fabrics for the summer home, and have made the same special price concessions which we shall offer our New York customers in May.

**Reed Furniture.** The furniture shown is an exclusive Lord & Taylor design. In the grace of its lines and restraint of its pattern, it shows the taste required in summer furnishings. It is sturdily built to combat the hard service given outdoor furniture. Baronial brown; silver grey; French grey; antique ivory; clear white and natural. Singly it costs — Piping Rock Comfort Chair $16.50; Piping Rock straight chair $16.50; Piping Rock tea table $10, and divan $28.50. The set of four pieces $60. Shipped prepaid to any address.

Cushions for seat and back:— Arm chair or rocker, cretonne $5, tapestry $6.50; side chair cretonne $4, tapestry $5; divan cretonne $10, tapestry, $13.50.

**Scotch Art Rug.** Made in soft tapestry colorings and reversible: ideally suited for summer. It may be secured in a brown ground with design and border in tapestry blue; or neutral grey with design and border in smart black. 9 x 12 ft. An evident bargain at its new price of $19.50.

***Samples of the following fabrics sent on request:—***

**Imported Fabrics.** Fabric A is a Martine design — one of his characteristic, ingenious effects. In it, he offers you the choice of linen ground with lilac, green, blue and red designs with black stripes; also in yellow background. 31 inches wide, in excellent *all-linen* at $2 a yard.

*Fabric B* is an effective Futurist design of splendid decorative value. Just imported and can be furnished immediately in many color combinations in English velvet, 31 inches $2.50 a yard; in Printed Linen, 31 inches $1.25 a yard; in Printed Silk, 36 inches $2 a yard.

*Fabric C* is an imported cretonne absolutely controlled by Lord & Taylor so that the exclusiveness of this pattern may be assured. It is a gorgeous peacock pattern against a ground of black, tan or blue. 50 inches wide, only $2.75 a yard.

*Fabric D* is an imported French linen in linen ground, with Canterbury bells in tones of orange and foliage in green; also other color combinations. Very striking and quite typical of the prevailing effects in interior decoration. In English Velvet, 31 inches $2.25 a yard; in Printed Linen, 31 inches $1; in Printed Silks, 36 inches $2.

**Pillows.** The pillow on the right is one of the most admired designs launched by Martine. The yellow ground is striped in black with strong Futurist flower effect. The pillow is of French linen $5. The design may be had by the yard in Printed Linen, 31 inches $2 per yard.

The center pillow is of English Velvet in Fabric D, Canterbury bell design $4.75. It shows the effect of this design in yellow ground with purple flower and green leaves.

The pillow to the left is of English Velvet in Fabric B pattern and is $5.

All of the pillows are of soft floss encased in strong white tickings.

***The new Lord & Taylor improvements for the care of your Furs and Draperies.***

*Dry cold air; vaults locked with time locks. Insurance covered. Before storing, your furs and draperies are cleaned by the new hygienic method — compressed air — in this way avoiding the wear and tear resulting from the constant beating with rattan reeds or machine driven belts. Minor rips are mended and all fur collars cleaned free of charge.*

## *Lord & Taylor New York*

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No. 300—Handsome white afternoon dress of fine quality crepe, trimmed with hemstitched border of organdie and elaborately hand embroidered. Designed on entirely new lines.

29.75

No. 305—Charming Dancing Frock of allover shadow lace, combined with Chiffon Taffeta. French model with draped tunic of lace and shirred side panier of taffeta in pastel shades.

35.00

No. 310—Effective afternoon dress of silk Milan crepe, new surplice belt and bloused front effect, with ruche collar. Over hanging draped panier skirt. Black, navy, sage and reseda green, Hague blue and mahogany.

20.00

*On Sale at All Our Stores*

No. 155—Blouses of Georgette Crepe with insertions of ecru Venice lace, Medici collar, revers and pocket trimmed with Venice edging. Shades of white, flesh, peach, tango and maize.

6.90

No. 156—Dressy Blouse of imported flowered Georgette Crepe in contrasting effects. Medici collar and full frill on front of silk shadow lace; collar and cuffs edged with black maline.

9.75

No. 157—Smart Blouse of Georgette Crepe, latest shoulder and Pelican sleeve set in with hemstitching. Effective collar and cuffs of organdie. White, flesh, maize, gold and peach.

5.00

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# le Judge

*Le JUDGE—l'Edition Parisienne paraîtra le 2 Mai. Ce sera un numero spécialement amusant et digne de la reputation que ce journal comique et satirique a établi par le passé.*

*Si vous n'êtes pas déjà abonné, voici une excellente opportunité pour faire la connaissance du journal.*

Oh, no, it is not in French, but this week's edition of JUDGE has a distinctly Parisian tang.

At All Newsstands. Ten Cents.

# Charming and Inexpensive Fashions for Women

*The seated figure below shows a dress of linen with collar and cuffs of embroidery, and girdle of linen. The very attractive tiered-skirt is finished on the side; it closes with buttons covered with the material. In Copenhagen blue, white, helio, or tan, $16.50. Order number V7513.*

*Below at the right is shown a delightfully simple frock of hair-lined batiste, the skirt showing the new long, straight tunic. The cuffs and vestee with rolling collar are of hemstitched batiste. In black or blue hair-line stripes, girdle of black satin, $9.75. Order number V7514.*

*Above at the left is a dainty dress of mull, with organdie collar and cuffs. The tunic effect on the skirt ends at the sides and ties in a low sash effect. In light tan, cobalt blue or flesh pink, $11.50. Order number V7515.*

*The dress shown above in the center is of black and white striped voile, vestee of white organdie embroidered in red. The cuffs are of black taffeta, the girdle of black and red taffeta combined. The hem of the ruffle on the skirt, as well as the piping at the top, are of the black taffeta. $10. Order number V7516.*

*Above at the right is an exact copy of a Jenny et Cie. dress of heavy linen in a plain color, with wide black and white striped linen used very effectively as trimming. The rolling collar and square yoke are of organdie. The yoke in back is pleated horizontally, and extends from shoulder to shoulder. The back of the bodice hangs loosely over the belt, giving a bolero effect. In tan or blue, the striped linen of white and the color; or white, with black and white striped linen, $22.50. Order number V7517.*

*Orders by mail should be sent to*

JOHN WANAMAKER

10TH STREET & BROADWAY, NEW YORK

# SALES AND EXCHANGES

## Wearing Apparel

FOR SALE: Cross-saddle riding habit of dark grey cloth, three-quarter length coat—knee breeches, bust size 36-38. Worn twice. Price $15.00. No. 496-D.

FOR SALE: White cotton crêpe dress pattern, waist and five panels hand embroidered. Make offer. Also sandalwood and peacock feather fan, very handsome. Price $10.00. No. 497-D.

BEAUTIFUL Paisley Shawl—1¾ yards wide—3½ yards long, good condition. Cost $500. Sell $150. No. 500-D.

HANDSOME Dance Gown—yellow satin and crystal. This year's model, size 34-36. Worn once. Cost $125. Sell $50. No. 502-D.

IMPORTED Black Crêpe chiffon dinner gown, exquisitely beaded in dull jet. Sash drapery, excellent for mourning. Size 36-38. Cost $125. Sell $50. Worn twice. No. 507-D.

WHITE satin evening gown with short pointed train. Skirt draped with white chiffon and shadow lace. In good condition. Size 36. Price $30. No. 508-D.

REALLY LOVELY Dancing Gown. Lucile model. Simple but very artistic. Cost $200. Sell $50. Size 36, 5 ft. and ½. Dainty afternoon or evening draped wrap, French flowered satin, lined in pale grey blue satin. Cost $100—Sell $20. Both worn twice—perfect condition. No. 509-D.

NILE green and silver dancing dress—worn twice. Cost $100—Sell $20. Tall large frame—36. Bright red Norfolk Coat. Cost $40 at Giddings—sell $10. No. 510-D.

EVENING gowns. Light blue brocaded in gold, rhinestone butterfly on waist. Cost $130—Sell $55. Helen pink charmeuse, tunic gold lace, waist chiffon and lace. Perfect condition—$35. Size 36. No. 511-D.

FOR SALE: Black moire short maternity coat $35. Also maternity corset well known make $4.00. Both normal 36-24. Never worn. No. 514-D.

FOR SALE: One beautiful chantilly lace shawl. One fine piece of Lamarche lace. Both heirlooms. Might exchange for jewels. No. 515-D.

FOR SALE: Handsome camel's hair India shawl, 2 yards square, perfect condition; predominating color red. Price $100. No. 518-D.

FOR SALE: Two dinner gowns; good wearing value. Grey charmeuse; Black Rouff satin. Bust 40 inches. $25 each. No. 521-D.

FOR SALE: Black straw Knox riding derby. Size 7¼. In perfect condition, worn but once. Cost $8.00—will sell for $5.00. No. 525-D.

DARK lavender crêpe de chine afternoon gown with high neck, white yoke and short sleeves. Good style and in good condition. Size 38. $20.00. No. 526-D.

ON account of mourning will sacrifice handsome evening gowns; black chiffon; hand embroidered dull silver over white satin. Kings blue chiffon trimmed with black velvet and cluny lace. Cost $300. Sell $100. Also lavender and lace. Cost $150. Sell $50. Black lace over blue. Cost $100. Sell $30. Size 44. No. 527-D.

BLACK velvet and purple satin afternoon gown, chiffon silver lace. Size 40. Sell $50. Black lace and gold satin evening gown. Size 40. Sell $50. No. 524-D.

PAQUIN gown, black chiffon and net, embroidered over white chiffon satin. Size 42. Sell $65. Dumay afternoon gown, purple charmeuse, chiffon and cream lace. Size 42. Sell $55. Paquin evening gown, lavender satin overdress of black and gold net, embroidered. Size 42. Sell $75. No. 523-D.

BLUE bordered chiffon evening gown over gold satin. Size 40. Sell $40. White lace afternoon gown touched with black. Size 40. Sell $40. No. 522-D.

FOR SALE: Soie de laine, London fog, enriched by hand in black $15. Black charmeuse. Cost $90—sell for $20. Suitable for day or evening. No. 528-D.

FOR SALE: Paris model tub frock, rose and white check, chintz and lace decoration $10. Heavy oyster white linen, hand embroidered $10. Linen tailor suit $7. No. 529-D.

RECENTLY imported coat and dress, unmade, Florentine cut-work and embroidery. Hand made, hand bleached linen. Coat elaborately wrought, five exquisite panels. Price $50. No. 530-D.

FOR SALE: Safety riding habit, hardly worn. Made by expert. Cost $155—sell cheap. Bust 36, height 5 ft. 9 in. Also black riding boots, made by Slater. Size 6½-C. Also latest style derby. Will sell together or separately. No. 531-D.

## Sixty-Eight Vogue Readers Have Something to Offer You

HERE is the largest single issue of "Sales and Exchanges" ever published. The sixty-eight messages from other Vogue readers include everything from tub frocks to ancient weapons—and all manner of interesting things between!

What must *you* have?

If it exists, some Vogue reader sure has it; and if you don't see it on this very page, try a little "Wanted" message of your own.

Also, after carefully reading this page, you are sure to think of something that you would like to sell. Read the suggestions for inserting messages, and be sure yours reaches us not later than May 10th for publication in the June 15th Vogue.

### To Answer These Messages

1. Place your reply in a stamped envelope, unsealed, and with the number of the message in a corner. (For instance, 350-A.)
2. Enclose this in an outer envelope and mail it to Vogue. Do not telephone—all communications with Sales and Exchanges must be through the mails.
3. Send Vogue no money—wait until the other woman writes to you.
4. If her answer to your letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will have the article sent you, and will keep your money on deposit until you instruct us to send it.
5. **Never send any article to Vogue.** The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

### To Insert a Message

Send your announcement to us when there is anything you wish to sell, or buy. It will cost $1 for 25 words or less. Additional words, five cents each. We should have your message for the June 15th Vogue not later than May 10th.

Address all communications to

SALES AND EXCHANGES SERVICE
Vogue 443 Fourth Avenue New York City

## Wearing Apparel—Cont.

FOR SALE: Evening gown, black and white striped chiffon, rose border—rose and opal shades on black—latest mode, worn once. Size 38. Cost $90—sell $35. No. 533-D.

## Wanted

TO buy lingerie gowns, hand embroidered preferred, must be reasonable and in perfect condition. Also one white ¾ coat in a woolen material. Up-to-date styles. No. 217-B.

WANTED: Summer clothing, auto coat, Panama hat, tub dresses, slips. Bust 42, waist 32, skirt 39. Good condition. Reasonable. No. 218-B.

WANTED: Lady's cross-saddle riding habit, coat and breeches. Size 34 or small 36; also boots size 4 or 4½. Give description and lowest price. No. 219-B.

WANTED: Doll's House, must be in good condition. Write price, when and where can be seen. No. 220-B.

DESIRE to make permanent arrangements for gowns, etc., all seasons, sizes 42-42 adult, and girl of eleven. No. 221-B.

CLOTHING wanted for boy of 14, must be in good condition and reasonable. Shoe 4½-C. Also lingerie dresses and blouses wanted, size 34. No. 222-B.

## Miscellaneous

FOR SALE: Reasonable, Irish jaunting car. Upholstered. In good condition. Seats five adults. Good picnic wagon. No. 494-D.

FOR SALE: Mounted musk ox head, splendid specimen, brought from the North by Peary. Suitable for large living room, or club. Cost $100—sell $30. No. 498-D.

FOR SALE: Two perfectly matched Bengal Tiger rugs, beautifully mounted and in perfect condition, good expression. No. 499-D.

SACRIFICE: Owing to surplus will sell in lot, or piece, genuine antique German plates, very decorative, cut-glass, bric-a-brac, chafing dishes, coffee percolators, old beer mugs, etc., picture frames in plain black oak, student lamp, and others. No. 501-D.

$650 Emerson Angelus, 65 note, fine mahogany case. Excellent condition. Will sacrifice for $275. Might exchange for good mahogany dining room set. No. 503-D.

## Miscellaneous—Cont.

FOR SALE: A Modern Anthology, 33 volumes. Edition de Grande Luxe. No. 153 of 500 limited edition, turkey red, half morocco binding. Perfect condition. Publishers' price $256. Sell $50. No. 504-D.

VERY handsome old style emerald pendant, octagon shape, 12 carat genuine emerald, 4 pearls, 4 diamonds in black enamel and carved gold. Original value $850. Sell $450. Old style miniature locket, regular oval shape, black enamel, 7 diamonds, Ivory miniature of Mlle. de Boissy, $85. Japanese design ring, baroque pearls, in heavy silver with wild roses in relief in red, yellow and green gold, price $25. Will send on approval for examination on receipt of commercial references. No. 505-D.

FOR SALE: A carved mahogany bed, ¾ size. Drawing submitted. Dealers need not answer. No. 506-D.

FOR SALE: Large drawn work table cover, can be used as double bed spread, $25. Never used. Also Japanese rice cloth centerpiece, beautifully embroidered. $15. No. 512-D.

TWO black fur chauffeurs coats—$20 and $35. Man's chamois lined hunting coat, $30. Man's fur lined coat $65. 1 polar bear rug, $75. 1 leopard skin rug, $25. 1 tiger skin rug, $100. No. 495-D.

DOLL'S four-post mahogany bed, 19 x 23 posts 24, near or over 100 years old. Antique mahogany wall leaf pedestal table—recently refinished—well designed; mahogany sofa $25; mahogany "cottage" clock in perfect repair; beautiful mahogany double glass mirror 36 x 20. Other early American antiques. No. 513-D.

FOR SALE: Complete Montessori apparatus, only slightly used. Sell $30. Also Chase & Baker pianola, stool and 100 rolls, classical and popular list furnished. Perfect condition. Cost $400. Sell $175. No. 516-D.

SEVERAL Newton wardrobe trunks at a sacrifice owing to a change in travel plans. Excellent quality, different sizes. Never used. No. 517-D.

FOR SALE: Very heavy richly colored Kurdistan runner rug 19 ft. 6 in. x 3 ft. 3 in. Perfect condition. Will sell for $115—Worth $140. Special value. No. 519-D.

FOR SALE: Fine collection of old guns, pistols and edge weapons; about five hundred specimens. Can be seen. Price $2200. No. 520-D.

FOR SALE: Cameo, suitable for brooch 1½ x 2 inches, smaller one for ring or pin. Wanted, reasonable Spring or sport coat. Size 36. Describe and state length. No. 532-XX.

## Miscellaneous—Cont.

TO LET: $500 (60 miles out, South Country Road, Long Island) hillside country place. 12 rooms, plumbed, furnished, porches, flowers, hedges, fruit; garage for 2 cars or ideal for studio. No. 534-D.

## Professional Services

WOMAN'S Club Papers written by a clubwoman who is a college graduate and a member of a well-known literary family. State length desired. No. 403-C.

ENGLISH certificated nurse receives one lady, medical or maternity case at her own private residence in Kensington (England). Highest references from doctors and patients. Every comfort. No. 424-C.

REFINED college woman desires to take into her New York suburban home, one or two children for the summer whose parents are traveling. Able to tutor. Good references. No. 444-C.

SOCIETY women who would like extra money can secure good commission by sending their friends to us for exclusive gowns, wraps, etc. Write at once. No. 436-C.

YOUNG lady, refined, capable, college graduate, musical, speaks French and German, desires position as companion or secretary, to travel abroad. References exchanged. No. 454-C.

SITUATION wanted by a young lady as companion, private secretary or governess for the summer months. College graduate, of excellent family. No. 465-C.

HARVARD Senior, 8 years abroad, fluent in French and German, experienced tutor, traveled extensively in Europe, desires position for Summer as tutor, companion to young man, or secretary with family going abroad. No. 459-C.

YOUNG Englishwoman returning to England about June, would undertake care of child or invalid for traveling expenses. Good and experienced traveler. No. 466-C.

GRADUATE registered nurse—age thirty-nine, best Chicago references, would travel and care for invalid, young child or as companion. Has had experience of travel abroad. No. 467-C.

REFINED and educated young lady wishes an engagement as chaperon or companion. Wishes to travel and had experience in the above line. No. 468-C.

RESIDENT companion and secretary position desired by a refined and educated young woman, resident of New York City. Stenographer and typist. References exchanged. No. 469-C.

ENGLISH gentlewoman, good social position, sailing for England in June would act as chaperon or companion to one or two desiring to spend the London season under especially pleasant auspices. Highest references. No. 470-C.

A YOUNG Southern woman of tact, ability and good appearance desires position as social secretary or companion to a lady, or chaperon for young girls. Reads well and is musical. References exchanged. No. 471-C.

WANTED: A position as companion or social secretary by young woman of refinement. Exceptional executive ability and experienced traveler. Highest references. No. 472-C.

A SOUTHERN woman of culture, attractive personality and excellent position would like an engagement as social secretary or companion to a lady or young girl. Good executive ability and thoroughly adaptable. References. No. 473-C.

A WIDOW of culture, attractive personality and cheerful disposition, wishes position as companion or mother's helper. No objection to traveling. Fine hand sewer. Good reader. No. 474-C.

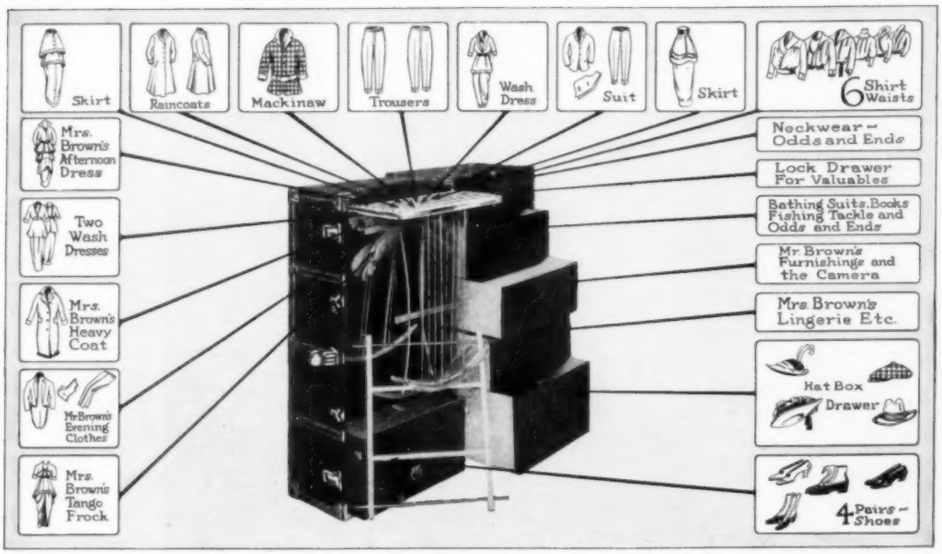
SOUTHERN Catholic lady desires position as companion or chaperon. Highest references given. Good reader, pleasing personality. No. 475-C.

NEW YORK woman of social standing will chaperon a young girl in her country home for the summer months. Ideal location in the Westchester Hills. No. 476-C.

A CAPABLE trained nurse and Masseuse. As helpful companion or chaperon. Has traveled considerably. Good references. No. 477-C.

YOUNG lady would like position as seamstress in private family, or traveling companion; or have charge of children. From June 15th until September 15th. References exchanged. No. 478-C.

A YOUNG American Woman, refined, musical, desires position as companion by the day to elderly lady or young girl, residing in the city of New York. No. 479-C.




# How to make a good vacation *better*
## (and save $4.10 in the Bargain)

Fan-tods!

You've had them. They come on the night before vacation. You gather up your things. You bring out your old-style trunk. You start to pack. You jam. You crowd. You squeeze. And still you have to lock up leaving out much you wished to take along.

That's the aggravation which brings on the fan-tods. In this summer of 1914 A. D. it is time you banished them.

The diagram above is conservative. It shows what a regular-size "Likly" Wardrobe Trunk will carry without crowding. Any "Likly" dealer will gladly demonstrate. Yet this trunk is no larger than your old one.

How can it hold so much? Because every square inch is planned out. Our strategy board attends to that.

And the saving! At the trip's end each garment comes out as unwrinkled as when you hung it in.

**"Likly" Runabout Wardrobe Trunk**

Now for some simple arithmetic. Suppose you took the clothes above in a *regular* trunk. Without doubt every garment would need pressing at the end of the trip.

Assume the moderate charge of 50c. for each suit, heavy coat, or gown, and 15c. for each skirt or pair of trousers. Leaving out the two raincoats, 6 shirtwaists, and the mackinaw, your pressing bill would be $4.10.

Thus it takes only a few trips for a "Likly" Wardrobe Trunk to save its entire cost.

Do you wonder that we are now called upon to produce over 75 different models of "Likly" Wardrobe Trunks?

Besides the regular size, we produce extra-deep wardrobes, small wardrobes and steamer wardrobes.

All come with our unqualified guarantee covering 5 years.

At the lower left, we show one of the small "Likly" Runabout wardrobes. It is particularly useful for short trips. A brand new model this year.

Has a never-say-die constitution. Our new patented follower holds every garment snugly in place. One press, one click—and your garments are packed or ready to unpack.

Carrying capacity is 3 or 4 suits and a heavy coat or cloak. On the other side are the usual drawers.

Every "Likly" Trunk foundation is of basswood. Strongly reinforced at each slamming point by "Likly" corner caps and angle protectors.

See "Likly" trunks in our catalog and at a nearby dealer's.

"Likly" Wardrobe Trunks are priced from $20.00 to $85.00. Other "Likly" Trunks, $5.25 to $32.00.

Send now for our catalog.

**"Likly" Country Club Bag**

Here's a bag handsome enough for the idle rich, yet low-priced enough for the man who wonders if he'll ever have to pay an Income Tax.

We call it the "Country Club." We make it of prime-stock imported pigskin. Then we emboss it with a walrus grain. The lock is English and placed out of sight.

Like all "Likly" Hand Luggage, this bag is guaranteed for 5 years.

Prices, 18-inch, $15.00; 20-inch, $16.50.

Comes also in de luxe Carabao stock—a downright brute of a leather for wear. Prices: 18-inch, $25.00; 20-inch, $27.50. Consult your dealer.

**"Likly" Virginia Suit Case**

Let the Baggage Man heave this suit case about to his heart's content. As they say with a wink in Boston, "*The worrying is entirely yours.*"

Constructed of the stoutest cowhide. Built on imported foundation board. Extra strong handle. Handsome lining and shirt fold.

"Likly" Suit Cases come in an almost endless number of models. All are guaranteed for 5 years. See them at your dealers. Prices $5.00 to $31.50.

This brass trademark is on every piece of "Likly" Luggage. It stands for 70 years of experience in producing the highest grade of luggage—*and a five year guarantee.*

The "Likly" catalog belongs with your time-tables and other travel information. Contains 128 pages. Describes the most varied line of luggage produced. Send today for a copy.

**HENRY LIKLY & COMPANY**

**Rochester, N. Y.**

# "LIKLY"
## GUARANTEED
# LUGGAGE
## Asks no favors of the baggage man

**Mr. Henry Miller looks upon life in his Stamford farmhouse as "The Only Way"**

FEW of us are willing to build consistently for future generations, but there are times when we wonder whether rain leaders of copper wouldn't have paid, whether a slate or tile roof might not have been better than one of shingles, or whether a cement or tiled porch might not have saved money in the end. *Benjamin A. Howes* goes into all these matters in THE ENDURING HOUSE.

Here's a bit of heresy—recognizing the fact that George Washington wasn't much of an architect, though he achieved results that were effective in a broad way if one did not scrutinize the details too closely—THE HOME OF GEORGE WASHINGTON, COUNTRY GENTLEMAN, by *Mildred Stapley*.

What atrocities have been committed in the name of "Bungalow!" A California architect shows why the type is solving the problem of country living in that part of the country, with pictures of the best ones—CALIFORNIA BUNGALOWS, by *Arthur R. Kelly*.

Then there are designs for the distinctive furnishing of A CONSISTENT LIVING PORCH, by *W. L. Simons*.

Working drawings in blueprint form, ready to turn over to the local mason, accompany A FIREPLACE TO BURN CORD-WOOD, by *Jared Stuyvesant, architect*.

If the problem of a conveniently planned garage is troubling you—a garage that will be an architectural success as well—here are the full working drawings (blueprints) in A TWO-CAR GARAGE, by *Alfred M. Githens, architect*.

Startling pictures in the early life of a common moth are shown in CECROPIA'S COMING-OUT PARTY, by *E. O. Leighley*.

The ingenuity of modern design is applied to the arrangement and equipment of the outdoor bedroom in SLEEPING WITH AIR, by *Chas. Edw. Hooper*.

Some real information for the man about to build is presented in A PERSONALLY-CONDUCTED TOUR IN UTILITY HARDWARE, by *Phil M. Riley*.

One of the garden accessories—almost a necessity—is made easily obtainable by having a local carpenter use the blueprints with A DESIGN FOR A GARDEN ARBOR WITH SEATS, by *Russell Fisher, architect*—and blueprint working drawings of A SIMPLE GATEWAY TO A GARDEN WALK, by *W. H. Butterfield, architect*, are also presented.

A round-up of THE NEW YORK DOG SHOW, by *James Watson*, a comprehensive summary of PORTABLE POULTRY HOUSES, by *F. H. Valentine*, an inspiring story of THE PITTSFORD SHETLANDS, by *E. L. D. Seymour*, and a series of BEFORE AND AFTER PICTURES IN REMODELING are splendidly illustrated articles among the many that may not be described for lack of space.

# Country Life in America

**The Spring Building Number, with blueprints, is on the stands**

But—it has been said that the house on whose library table Country Life in America is not found lacks the *cachet* of real distinction. Had you not better insure its being there regularly?

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KNIT UNION SUITS

"LOGICO" Knit Union Suits have the soft, caressing touch and the unwrinkling, non-pulling fit of a fine kid glove. Since they are *made-to-measure,* they fit every curve of your figure without unnecessary fullness, binding, or pulling, no matter what position you may assume.

THE society woman, the woman who revels in the great outdoors, the home-loving woman, the woman of business—all appreciate the added elegance, the absolute freedom, the perfect comfort of "Logico" Knit Union Suits.

"LOGICO" Knit Union Suits, made to individual measure, may be had in lisle or silk, in knee or ankle length, with or without shoulder straps, in fact any desired style. Prices range from $1.25 to $5.00.

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# The next Vogue will be the BRIDE'S NUMBER

## Dated May 15

Are you going to be married this Spring — is your daughter to be married — is any friend to be? Then by all means arm yourself in time with the next Vogue! From the trousseau to the wedding reception, it simplifies everything.

Look in the Bride's Number for the newest ideas in trousseaux, wedding gowns, linen outfits; also the correct dress for groom, best man and ushers; also a great range of wedding gifts chosen from the best shops; everything, in a word, which you want to know before either giving a wedding or going to one.

## And after the Bride's Number

The next Vogue but one will be the Summer Fashions Number. It will contain an advance showing of the smart hot weather mode, presenting the hats, gowns, and accessories to be taken to Newport, Bar Harbor and every other fashionable summer place.

**Remember how easy it is to "put things off" in the summer time. Do not do it! Tell your newsdealer now that you will want Vogue so long as you are in town—and arrange to have it sent to your summer address. Make sure somehow of getting both the two forthcoming numbers of Vogue.**

*At Biarritz (France)*

F.W. Read.

# *The New "Pointex" Heel*

a wonderful improvement in

# *"Onyx" Hosiery*

As worn by American Women and Men of Fashion

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Reg. U.S. Pat. Office

*Suggestions for Your Shopping List*

*No.* 235—Women's "ONYX" Silk, "Pointex" Heel, "Dub-l" Lisle Top, Lisle Heel and Toe; Black and All Colors.
$1.15 per pair.

*No.* 265—Women's "ONYX" Pure Thread Silk, "Pointex" Heel, "Dub-l" Lisle Top, Lisle Heel and Toe; Black only.
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*New Pointex*

**Exclusively an "ONYX" device which replaces the old, unsightly, square splicing and gives a slim, graceful and elegant appearance to the ankle while retaining all the advantage of the reinforcement.**

*New Pointex*

*Suggestions for Your Shopping List*

*No.* 405—Women's "ONYX" Pure Thread Silk, "Pointex" Heel, "Dub-l" Silk Top, Silk Heel and Toe; Black only.
$2.00 per pair.

*No.* 705—Women's "ONYX" Pure Thread Silk, "Pointex" Heel, "Dub-l" Silk Top, Silk Sole and Toe; Black only.
$2.50 per pair.

*To get your full share of hosiery satisfaction insist upon getting these identical numbers—clip out these paragraphs and take them with you to your favorite store for a reminder. If your dealer cannot supply you, let us help you. Write to Dept. I.*

*Wholesale* **Lord & Taylor** *New York*

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# *Typical*

On March 5th the Vogue Educational Service wrote this letter:

> "THANK you for your inquiry in regard to choosing a school for your 10-year-old daughter. You say you prefer an Episcopal school. We are giving you two or three schools that are distinctly Episcopal in character."

In our letter we gave the leading particulars about several schools—one in Virginia, one in Massachusetts, and one in Maryland. Our correspondent, a woman in New York, investigated them, and here is the letter she sent us on March 25th:

> "For the remainder of the year, at least, I have selected —— Hall as the school to which I will send my small daughter at Easter. I wish to thank you for assisting me in selecting it. My sister has visited the school and finds it new, modern and apparently exactly the kind of school we are looking for."

Now is the time for *you* to plan for next year. On these pages you may find exactly the school you are looking for. If not, write to Vogue, and we will do, without charge, as much special investigation for you as may be necessary. But, in order to render our service most efficiently, tell us as fully and frankly as possible what education the girl or boy has had, what is the object of his education, where you prefer the school to be located, what tuition you care to pay, and any further information that will make our service to you exact and more helpful.

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**SCHER'S SHOWROOM** is full of authentic spring suits, coats, gowns, blouses & millinery at extremely moderate prices. Scher's spring booklet on request. 800 Fifth Ave., New York.

**CONSULTING COSTUMER.** Sample & model gowns, wraps, etc., by mail, ½ price & less. Specialty made of customers whose measurements are on file. M. H. Jennings, Box 209, Fitchburg, Mass.

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## *Hair Goods & Hair Dressing*

**ANNA J. RYAN.** Fashionable devices in curls, pompadours, switches, transformations and wigs. Mail orders a feature. 2896 Broadway, near 113th St., N. Y. Tel. 5566 Morningside.

**LEHNERT & ALEXANDER.** Ladies' Hair Dressers, 309 Mad. Ave., N. Y. Just below 42nd St. Natural gray and white hair. Inventors of the latest creation, The Torsdale Coiffure.

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**SÉNÉGAS,** 69 W. 45th St., bet. 5th & 6th Aves., N. Y. Specialist in transformations, wigs & toupees. Designer of individual fashions in Artistic hair goods & latest coiffures for the elite.

**FOR GRAY OR FADED HAIR,** which you dislike, wear our naturally parted or low pompadour transformer with natural wave, guaranteed to stay in at Francis, 8 W. 37th St., N. Y.

**P. JAY & CO.** Fashionable hairdressers. Featherweight transformations, $10. Easy to adjust. Manicuring, facial massage, scalp treatment, etc. 17 W. 46 St., N.Y., near 5th Ave. Tel. 7359 Bryant.

## *Hair Goods & Hair Dressing*

*Continued*

**MRS. P. MORGAN.** Fine human hair goods. Invisible transformations, switches, etc. Hairdressing. Marcel waving, face and scalp massage. 846½ 6th Ave., near 48th St., N. Y. Bryant 2671.

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**MME. FRIED, HAIR SHOP.** Expert service for matching difficult shades of hair without extra cost. Call, or write for catalogue. 17 West 34th St. (Opp. Waldorf). New York.

**THE COZY GREY SHOP, 4 West 37th St.** is just what the name suggests. Human Hair Goods. Electrical and Vibra Massage. Marcel waving. Manicuring. Telephone Greeley 597.

**ISABEAU INSTITUTE OF BEAUTY.** Prof. A. C. Manganiello, scalp & face specialist. Try my own great discovery. A cream shampoo without soap. Keeps the hair light. $1. 2231 B'way, N. Y.

**A NEW BAMBOO HAIR WAVER** Four curlers on card with directions mailed for 12c. Simple, practical, sanitary and comfortable. Mrs. S. A. Fisher, 107 N. Main St., Helena, Mont

**HAIR MADE STRONG,** Healthy and beautiful. Write Torda, 359 Washington Ave., Brooklyn, N. Y., for sample and circular telling you how to treat your hair.

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**UNIQUE HANDMADE JEWELRY** Original designs submitted. Stones reset. Private instruction. Fascinating. Pratt graduates. Alchauquin Studios, 41 West 36th St., N. Y.

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**JOSEPHINE HARTWELL SHAW.** Jewelry made bearing the stamp of originality, refinement and elegance. Designs and estimates given for the resetting of old jewels. Duxbury, Mass.

**"Needles and Pins,**
**Needles and Pins!**
**When a Man's Married**
**His Trouble Begins."**

POSSIBLY this little lyric which has come to us through the ages was meant to represent the many little things that were necessary in those days and are trebly necessary now.

Possibly the devoted husband had not only to supply the funds, but even to do the marketing. In any event, he or his spouse certainly went from shop to shop in an endless chase for the best bargains.

The "Shoppers' & Buyers' Guide," like the telegraph, has annihilated distance. Look through these pages and you can calculate how many footsteps, and how many hours, are saved by having all these scores of unusual shops gathered together in this highly convenient form for your inspection.

But do not be satisfied merely with *looking*. Write!

**HAVILA METHOD** of treating the hair speaks for itself. Indorsed by the most skeptical. Recommended by physicians. Kathryn O'Connor, Aeolian Hall, 29 W. 42d St., N. Y. Bryant 8452.

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**FROM HOSIERY TO HATS** You can clothe yourself from your easy chair by writing to these concerns.

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**LACES for DECORATIVE PURPOSES.** Beautiful antique filet strips in various lengths $14 up. Real lace boudoir pillows. Mrs. Raymond Bell, 1 East 45th St., N. Y.

**THE LACE DICTIONARY,** by its hundreds of illustrations, helps distinguish all kinds of laces. Price $2.00. Clifford & Lawton, 372 Fourth Ave., New York.

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**TAILORED GOWNS REMODELED** to prevailing styles. 19 years' experience. Tailored suits from $65 up. J. H. Comstock, 296 Fifth Ave. (30th St.), N. Y. Tel. 158 Madison Square.

**LEITNER** Tailor and Habit Maker. Tailor suits $55 up. Perfect satisfaction. 49 West 45th St., N. Y. Phone 427 Bryant.

**S. DAVIS** Distinctive Suits and Hats at reasonable prices. Correspondence invited. 17 W. 45th St., New York. Tel. 7469 Bryant

**SCHOTZ & COMPANY, INC.** Tailored Suits—Habits—Coats. Afternoon and Evening Gowns—Fine Furs. 471 Fifth Avenue, New York City.

## *Ladies' Tailors—Cont.*

**STYLISH WALKING SUITS** for Spring wear at reduced prices. S. Casola & Bros., Inc. 35 West 36th Street, N. Y. Tel. 4337 Greeley.

**FREDERICK E. FEIGENBAUM** 530-532 Amsterdam Ave., at 86th Street, New York City. Telephone Schuyler 8012.

**CLEVER ORIGINATING—SPRING SUITS** Designs that are fashionable & in good taste. Only A1 fabrics used and workmanship the best. Write. 366 Madison Ave., New York. Tel. Murray Hill 1125.

**CLEVER REMODELING OF SUITS** My specialty. Mail orders filled successfully. Suits of the latest fashions. H. Hurwitz, 366 Madison Ave., N. Y. Tel. Murray Hill 1125.

**S. STRAUSS.** Fancy tailored suits for afternoon and street wear, from $65 up. Plainer suits at $45. Superior workmanship warranted. 156 East 83rd St., N. Y. Tel. Lenox 4578.

**W. H. MOSHIER CO.** Exclusive Ladies' Tailors, 616-622 South Michigan Ave., Chicago, Illinois. Near Blackstone Hotel. Misses' & Children's clothes for school wear a specialty. Samples.

**J. LENGEL** Tailor to Gentlewomen. Gowns, Suits and Riding Habits. 16 West 45th St., New York. Tel. Bryant 6658.

**M. MIZEL.** Ladies' Tailor, Furrier, and Habit Maker. Original designer. Orders filled in 2 days. Suits from $40 up. 45 West 45th Street, New York. Tel. Bryant 8518.

**WM. NADDELMAN,** Ladies' Tailor & Furrier. Smart suits for all occasions, $50 up. Mail orders solicited. Measurement guide sent by request. Satisfaction guaranteed. 67 W. 48th St., N. Y.

**L. DAVIS.** Tailored suits of the latest models $40 up. Furs and wraps at moderate prices. Est. since 1899. 939 Madison Ave., New York. Tel. 7865 Lenox.

**SCHWARTZ & PORTEGAL** French Tailored Gowns. Exclusive designs and faultless workmanship. 6 East 41st St., at Fifth Avenue, New York.

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**NEW SPRING MODELS** Mfr. closing out at retail, line of suits, coats, dresses. Copies of imported models $15 up. Newest materials. Chas. Sturman, Inc., 30 W. 36th St., New York.

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**A SUIT WELL TAILORED** always gives satisfaction. Have a Walking or Riding suit made by Gordon. Out-of-town customers solicited. Moderate prices. 53 W. 37th Street, New York.

**ANTHONY PAUL** Modern Ladies' Tailor. Suits from $30.00 up. Suits made from your own cloth, $15.00. 876 9th Ave., at 57th St., N. Y. Tel. 3881 Col.

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**EXCLUSIVE FILET TIRÉ LINENS,** Waists, Dress Linens, Towels, Luncheon Sets, Scarfs, Trousseaux, Baby Wear, Novelties. Handmade. Booklet. Porto Rico Store, 501 5th Ave. N.Y.

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**THE EDITH ALLEN HALL** cross-stitched linens for country homes, exclusive designs. Breakfast, porch sets, children's supper sets. Novelties for gift shops. 364 Bedford Av., Stamford, Ct.

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**THE LINGERIE SHOP.** Hand embroidered French lingerie is within your means. Values unequalled anywhere. Let us prove it. Catalog sent. Leon P. Bailly, 54 West 39th St., New York.

**THE LINGERIE SHOP.** Retail at wholesale prices. Selections sent to responsible parties for inspection. Our prices will interest you. Leon P. Bailly, 54 West 39th St., New York.

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**RIBBON CLASPS** to fasten lingerie on the shoulders. Prettier than any we have shown. Pink, white or blue 50c. New Spring Catalogue. Miss Priest's Individual Shop, 100 Boylston St., Boston.

**FOR SMALL COST** Advertisers can reach big buyers by placing announcements here.

# SHOPPERS' AND BUYERS' GUIDE

**A classified list of business concerns which we recommend to the patronage of our readers**

## *Millinery*

**GILMAN MILLINERY** Imported Model Hats. Also copies, $10 up. Correct Mourning Millinery specialty. Knickerbocker Trust Bldg., 5th Ave., cor. 34th St. Entrance on 34th St. Tel. 6347 Greeley.

**JONAS, MILLINERY EXPERT.** Formerly with Louise, and Kurzman. Imported and Original Models. 500 5th Ave., N. Y. Suite 711. Tel. Bryant 2138.

**OUR SPECIALTY, $10 AND $12 HATS** for Spring and Summer wear. Ladies' own material made up. Marie & Jeannette, 18 West 37th St., New York.

**WE** make a specialty of **REMODELING HATS** You have our best French models to select from. Lang, 250 West 78th St., N. Y. Bet. B'way & West End Ave. Tel. 8129 Schuyler.

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**CROCKER.** Everything for mourning wear, hats, veils, waists, neckwear, gowns, furs. 575 Fifth Avenue, New York, and Copley Square, Boston.

**MISS GERITY** is now prepared to show advanced styles in spring hats. Distinctive and chic models. 5 East 47th Street, New York.

**"MINARET" SAILORS** And other "Up-to-the-Minute" Models, $10.00 up. Josephine Thoesen, 17 West 42nd St., N. Y. Suite 608.

**MME. HUNT MILLINERY SCHOOL.** Oldest school in the U. S. Indorsed by leading wholesale houses. Positions for graduates. Write for folder. 1201 Masonic Temple, Chicago, Ill.

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**WE** defy any of our Parisian or New York competitors to produce the same hats under $15 to $35. Since we have left Fifth Avenue and the High Rent district we

**HAVE** made them all sit up and take notice of us. Mme. Rose. 49 West 37th Street, Telephone 4073 Greeley. New York City.

**THE GREEN SHOP.** Smart, original hats and French models for Spring. Stunning Bow Hat, Marie Gui model, our specialty $15. Write or see our display. 55 W. 45th St., New York.

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**SHIRT HOSPITAL.** Is your neck broken, cuff worn? All kinds of shirt repairing at reasonable prices. Investigate. Try us. Hutchinson's Shirt Hospital, 1269 B'way, N. Y.

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**BICHARA DE PARIS PARFUMS** Concentrated floral oils, water and blended perfumes. Toilet preparations. Booklet explains all. Write. Natura Co., 461 Fifth Ave., New York.

**BICHARA'S SAKOUNTALA.** A seductive Oriental Perfume. Delicate and Fragrant. Sample mailed for 50c. Natura Co., 15 East 35th Street, New York.

**GLEBEAS INSPIRATION** (Royal Rose) is the heart of the rose where the busy bee always lights. Nature knows its own. Bottle $1.00. Austro-Hungarian Co., 4 E. 30th St., N.Y.

## *Perfumes—Cont.*

**GLEBEAS INSPIRATION** (Violet) as refreshing as the freshly plucked flower, just a hint of the green leaf, too. Bottle $1.00. Austro-Hungarian Co., 4 East 30th St., N. Y.

**GLEBEAS INSPIRATION** (Lily of the Valley) Recalls the old-fashioned garden, its shaded nook and tender memories. It's soft. Bottle $1.00. Austro-Hungarian Co., 4 E. 30th St., N. Y.

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**KATYONKA** The newest, most beautiful and lasting parfume a la Russe in the world. $9 per oz. Sample 50c. Parfumerie Riviera, 11 E. 30th St., New York

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**THE DOMESTIC SHORT HAIRED CAT** has been brought to a high state of beauty by careful breeding. Splendid specimens for sale. Black Short Haired Cattery, Oradell, N. J.

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**13-15 EAST 54TH ST., N. Y.** Boarding place of exceptional advantages, where home comforts are enjoyed by its guests. The cuisine and location unexcelled. Moderate prices. References.

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**MME. NAFTAL** pays highest cash value for fine misfit or slightly used evening, street and dinner costumes, furs, diamonds; jewelry. 69 W. 45th Street, New York. Tel. Bryant 670.

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**ULTRA-SMART, BENCH MADE SHOES** builded to conform to your individual foot, through correspondence. William Bernstein, Originator of Short Vamp Shoes, 6 W. 37th St., N. Y.

**"SHOECRAFT" SHOP,** 27 W. 38th St., N. Y. A shop where today's styles are individualized and made exclusive. Send for guide to present modes.

# A Social Register of Shops

BEGIN on page a with "Antiques" and read through to "Unusual Gifts" on page f.

The effect is precisely that of reading a Social Register of shops. But, fortunately, the larger size of these pages gives enough space for each shop to tell you just a little about itself. The name, the address, ten words of description—that is all. But it is quite enough for the Vogue reader who needs only the suggestion to look further.

Behind each of these little advertisements is a shop of decided personality. Each of them is an institution. Each wants to know *you*.

**THE DOG OR PUPPY** that you want is waiting for you at our Kennels. All breeds. Prices right. Ask for catalogue. Black Short Haired Cattery, Oradell, N. J.

**FRENCH BULLDOGS** by Bleriot and other prominent sires. Puppies, $25 up; housebroken dogs, $40 up. M. D. Newcomb, Braeburn Farm, Berwyn, Pa.

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**SARONY, Inc., 256 FIFTH AVE., N. Y.** Established by Napoleon Sarony 1866. 48 years' experience in pleasing those who desire the best in artistic photography.

**PORTRAITS OF CHILDREN** by appointment in your home. Write or phone for samples. Ira D. Schwarz, Bath Beach, New York City. Phone 1020 Bath Beach.

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**RARE** opportunity for few people in private family owning modern home on Lake Champlain, Adirondacks. Would care for delicate child or chaperone young girls. Owner, 38 W. 50 St. N. Y.

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**New York**

**MRS. H. GOODALE ABERNETHY** Shopping Commissions. No charge. 37 Madison Ave., N. Y. 75 Boundary Road, London, N. W. 12 Rue Rennequin, Paris.

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**MRS. SARAH BOOTH DARLING** Purchasing Agent. Accompanying out-of-town patrons. No charge. References. Chaperoning. Specialty of cotillion favors. 112 W. 11th St., N. Y.

**HELEN CURTIS** 96 Fifth Ave., New York. General Shopping. No Charge. Circular. Bank reference. Personal interest in every order. Telephone 3286 Chelsea.

**MRS. S. D. JOHNSON** shops for and with customers without charge. Rush mourning orders and rugs a specialty. 347 5th Ave., opp. Waldorf-Astoria. Tel. 2070 Mad. Sq.

**MARJORIE WORTH,** 22 E. 34 St., N. Y. Tel. Murray Hill 2155. General Shopping. No charge. Courteous, prompt and efficient attention to every order. Bank Reference. Letter on request.

**MRS. C. B. WILLIAMS,** New York Shopping. Will shop with you or send anything on approval. Services free. Send for bulletin of Spring specials. 366 Fifth Avenue, New York.

## *Shopping Comm'ns—Cont.*
**New York**

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**MRS. VIVIAN M. DEMAREST** shops free for particular ladies who desire the best that N. Y. shops afford. Satisfaction guaranteed. Circular. 30 East 34th St., New York.

**SHOPPING TROUBLES ELIMINATED.** I will buy anything you require or advise you in matters of dress, house-decorations, suitable gifts, etc. Miss H. Lee, 26 Gramercy Park, N. Y.

**MRS. ST. J. RAVENEL**
Decorating and General Shopping — 250 W. 78th St., New York City.

**MRS. L. A. WILSON,** 31 W. 51st St., N. Y. Let me do your shopping. My specialty is buying women's smart apparel. Trousseaux, debutantes' and boarding school outfits. Phone 391 Plaza.

**COMPETENT,** Experienced Shopper. Novelties, house furnishings, furniture. Trousseaux. Women's and Children's apparel a specialty. References. Mrs. Harris, 539 W. 163rd St., N. Y.

**ELIZABETH MARTIN,** 102 W. 85th St., N. Y. General shopping for and with customers. Personal interest taken in every order. No charge. Telephone Schuyler 4952.

**MISS R. SHILLING.** Registered shopper. No charge. Shops with or for customers, specializing in suits & gowns. Out-of-town clients accompanied on shopping tours. 612 W. 135 St., N.Y.

**MRS. K. E. TIRNEY, Est. 1884** Purchasing agent. Orders for gowns and tailor made suits from measures only, a specialty. 2 West 47th St., New York. Tel. 3077 Bryant.

**EXPERIENCE AND TASTE** enables me to shop with or for customers most satisfactorily. No charge. Gen. shopping. Interior Dec. and Chaperoning. Mrs. C. E. Lewis, 300 W. 109 St., N. Y.

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**GOWNS, LINENS & TROUSSEAUX** from New York's most individual shops. General shopping. No charge. Circular. Bank references. Mrs. A. Kalman, 690 W. 150 St. N.Y. Aud. 4280.

## *Shopping Commissions*
**Cities Other than New York**

**ROMAN SHOPPER** buys for you, anything from an old master to a handkerchief. Send for price list or just say what you want. Address "Shopper," Sebastie Reale, Rome, Italy.

**PARIS SHOPPING,** Guide. Children's Temporary caretaker; motor trips arr. by day or week. Highest ref. in Paris and U. S. A. Mrs. E. C. S. Lewis, 87 Rue de la Tour, Passy, Paris.

## *Social Courier*

**MRS. THOMAS APPLETON,** Social courier to ladies visiting N. Y., chaperoning daughters. Foreign languages spoken. Private motor. Carlton Chambers, 402 Mad. Ave. Tel. 2890 Murray Hill.

**I WILL SHOP** with or for clients. Experience has given me a wealth of ideas. Gifts, trousseaux, decorating and house furnishings, antiques, reproductions. Private motor. Address above.

**COLLEGE WOMAN** (& D. A. R.) will chaperon ladies visiting N.Y. Social advantages & shopping facilities. Mrs. J. K. Roundey, Hotel Martha Washington (for women only), 29 E 29 St. N.Y.

**LONDON,** England—granddaughter of distinguished novelist; well appointed, centrally situated house, receives guests any period. Chaperonage. Shopping. References. 37 Stanhope Gardens, S.W.

## *Social Stationery*

**MONOGRAMS, INITIALS, ENGRAVING** of all kinds. Coat-of-arms, ornamental on gold, silver, ivory, celluloid. Latest designs. Trade prices. Taylor, 1367 B'way, N. Y., 346 Gre'ly.

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**GLEBEAS SWINGING BIRDS** are truly marvelous. They are hand painted by artists, of fine wood, and all but talk. Austro-Hungarian Co., 4 E. 30th St., N. Y.

# SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

## Specialty Shops—Cont.

**GLEBEAS SWINGING BIRDS, $1.00.** The bird of Paradise with its gorgeous, shimmering coat of Red-Orange & Green. Will swing for 8 minutes. A single touch does it.

**GLEBEAS SWINGING BIRDS** please you & the children too—even the baby. They fascinate one—so natural and pretty are they. Austro-Hungarian Co., 4 E. 30th St., N. Y.

**GLEBEAS SWINGING BIRDS, $1.00.** The parrot with its whimsical eye and true green color with the splash of white at the throat. Swings most naturally for 8 minutes.

**WHEN YOU COME TO NEW YORK** Visit The Austro-Hungarian Co.'s new studio at 4 E. 30th St., N. Y. (25 steps from 5th Ave.)

**SUMMER CRAFT & GIFT SHOPS** The Austro-Hungarian Co.'s new line will be ready June 1st. Call if you can, write anyway. 4 East 30th Street, New York.

**MANY A CRAFT & GIFT SHOP** has turned a disappointing failure into a big success by handling Glebeas Flowers & Novelties. Austro-Hungarian Co., 4 East 30th St., N. Y.

**"BOOK-COVER—BOOK-PLATE."** Protects and identifies your books. Original design. 6 in box mailed 50c. Many imported novelties. "Studio-Shop," Studios 20, 21, 23, 96 5th Av., N.Y.

**AT MRS. DOW'S—** Odd beads from odd places. Beads of permanent worth. Chains in unusual and smart designs. 22 East 34th St., N. Y.

**AT MRS. DOW'S—** Attractive things for porch and bungalow. Fans, mats and baskets from Hawaii and the Philippines. Shantung folding tea tables. 22 East 34th St., N. Y.

**THE TORII LINE** of imported art specialties. Pure silk, carved wood, and lacquer novelties. The Torii Shop, 629 South Warren Street, Syracuse, N. Y.

**A SECOND TRIP ABROAD** is the exclamation of every visitor to "The Little Shop." Novelties quaint and artistic from almost every spot in Europe. C. J. Dierckx, 34 W. 36th St., N. Y.

**RARE NOVELTIES IN JAPANESE** negligees, baby's wear, hosiery, flowers, perfumery, fancy goods. Importer's prices. Catalogue. Royal Gold, 8 East 125th Street, New York.

**TANGO NECKLACE.** Catseye beads intermingled with contrasting colors & shapes; glass & carved wood on silken cord and tassel, $1.00. No two alike. The One Dollar Shop, 10 W. 40, N.Y.

**FURNISHINGS for SUMMER COTTAGES** made by the blind, hand-woven scarfs, baskets, rugs, etc. The Lighthouse Weavers of The New York Assoc. for the Blind. 111 E. 59th St., N.Y.

**BEADS,** Spangles, Jewels, Chenilles, Gold Threads, Tapestry Silks, Embroidery Materials. Everything in this line that can't be had elsewhere. Peter Bender, Imp., 111 E. 9th St., N.Y.

**KARL KIPP OF EAST AURORA** Shop in the Craftsman Building, 6 E. 39th St., N. Y. Artistic designs in hand-wrought jewelry, Metal-work & Lighting fixtures. Send for booklet.

**WAND GARDEN BASKET.** A gay basket suspended from a stick, to stand beside you in the garden. $1.75 wholesale. Other garden novelties. Tracy-Demerest Studio, 121 E. 17 St., N. Y.

**VICTORIAN ERA NOVELTIES** Hand-colored, quaint fashion prints. Lamp shades, transparent screens, silk telephone and electric light covers. Victorian Arts, 601 W 139th St. N.Y.

**UNDER THE CANDLELIGHT.** Very latest in candles; mission-shape, all colors, self-fitting ends. State color. Six, 50c postpaid. Neighborhood Shoppe, 503 Elmwood Ave., Buffalo, N.Y.

**KING HOOPER SHOP.** Quaint old china, furniture, silver, jewels, pictures, mirrors and furnishings. Collected from homes of New England. 561 Fifth Ave. in Forty-sixth St., N. Y.

**EDUCATIONAL TOYS** and construction equipment in wood and other materials. Vacation toys for sand and water use. Inspection cordially invited. Stryvelyne Shop, Inc., 37 E. 28th St., N. Y.

## Swimming Schools

**SWIMMING SCIENTIFICALLY TAUGHT** to ladies, gentlemen & children. Private instruction. Two heated filtered Pools. Dalton Swimming School, 23 W. 44th St., N. Y. 3259 Bryant.

## Tea Rooms

**THE SCOTCH TEA ROOM,** Breakfast, Luncheon, Afternoon Tea, Table d'hote Dinner 75 cents. Orders taken for scones, cakes, jam & marmalade. 31 West 46th St., N. Y. Bryant 6476.

**THE STUDIO TEA ROOM,** 26 W. 40 St., N.Y. Luncheon, 50c. Dinner, 65c. Special "Goody Baskets" for invalids, girl or boy at school, $2.

**THE ROOF TREE INN, 3 W. 28th St.** A quiet, picturesque place with the atmosphere of the old world Luncheon, Afternoon Tea, or Dinner.

## Tea Rooms—Cont.

**MEXICAN CURIO SHOP and TEA ROOM** 3 W. 39 St., N. Y. Delightful place to shop and dine. Luncheon, 35 and 50 cents. Afternoon tea 30 cents. Waffles, 20 cents. Dinners.

**BLUE BIRD TEA ROOM.** Breakfast 35c–50c. Club Luncheon 35c. Dinner 60c–75c. Home-cooked dainties. Catering for small parties. 64 W. 46 St., N. Y., Bryant 6168.

**THE TALLY-HO,** 29 East 34th St., N. Y. Tel. Murray Hill 5924. Luncheon and afternoon tea. Table d'hote dinner, 6-8 P. M.; 85 cts. "Picturesque, novel experience." N. Y. Herald.

**SPECIAL SHOPPERS' LUNCHEON & TEA** Feel at home for Luncheon at the Idle Hour Tea Rooms. Southern Cooking. 5 W. 29th St., N. Y. (Opposite Lord & Taylor.)

**THE ENGLISH PLUM PUDDING SHOP** Offers a variety of home-made delicacies. Write or call for list. Try our Luncheons and Teas. 49 W. 39th St., N. Y. (Near Lord & Taylor.)

**FROM FARM TO KITCHEN** Craftsman Restaurant—Luncheon, Tea, Dinner. Sanitary Kitchen, Japanese Service, Music. 6 E. 39th St., nr. 5th Ave. Tel. 6071 Mur. Hill.

**RIP VAN WINKLE, 17 W. 37 ST., N. Y.** Special Shoppers' Lunch, 12:00-2:00 P. M. 50c. Home cooking by a Maryland cook. Private rooms for Dinners, Dances, etc.

## Toilet Preparations—Cont.

**MANULOTION,** an excellent skin bleach for neck and hands, imparts that fine white transparent appearance which is so desirable. 4 oz. bottle mail 65c. R. S. Foster, 358 B'way, N. Y.

**STAGE "SECRET" WHITE,** excellent for the evening toilet. Gives a beautiful white to your skin. Harmless. Will not rub off or soil clothes. 50c the tube. Ray Mfg. Co., 246 W. 46th St., N. Y.

**"CLEANSINA"** is a dandruff remover. Keeps the scalp in a clean & healthy condition. Sells on its merits. Write for recommendations. $1.10 bot. prepd. Kruse, 526 Amsterdam Ave., N. Y.

**GARDENIA BLOOM AND CREAM,** beauty builders, perfectly pure, non cosmetic, yet give the skin the white velvety texture of the flower. Booklet. Aurora Specialties Co., Lowell, Mass.

**PATE GRISE** for Old or Aging Hands. Friend of middle-age. Banishes tell-tale "crêpeiness." restores contour, color, smoothness. Aurora Specialties Co., Lowell, Mass. Booklet.

**UTH-GLO TREATMENT.** Insures a beautiful complexion. Improves texture of skin. Leaves soft finish of a roseleaf. Complete outfit, with full directions $1. Uth-Glo Co., Castile, N. Y.

**CRÊMES DE SEQUENCE** are scientifically graded for alternate use. "For Fair Faces," the sequence of 3, with "Massage Mistakes" $6. Address orders Roberts & Co., 246 5 Ave., N. Y.

## Travel

**EUROPEAN TOUR.** Small Private Party Sailing May 23, 1914, to the Mediterranean. 89 days, $840. Address A. F. Pierce, 1480 Broadway, New York. Telephone 4260 Bryant.

**"PHILAE THE BEAUTIFUL"** A wonderful Egyptian picture from $10,000 negative, in our Royal Sepia Gravotypes. Superb, art mat 13x21, $1 prepaid. C. H. Graves Co., 2600 Parkway, Phila.

**LADY, QUALIFIED BY EDUCATION** and long residence abroad, will chaperon a party of three to Europe. For particulars address Miss Teisdale, 6965 Delmar Ave., St. Louis, Mo.

## Unusual Gifts

**WILE-AWAY STEAMER BOXES.** A gift for every day. Contents selected for the individual. Prices, $5, $7.50, $10, $15 up. Elizabeth H. Pusey, 16 East 48th Street, N. Y.

**UNUSUAL STEAMER BASKETS** Filled with fruit and surprises. Daintily wrapped, $5, $7.50, $10 and $15. Elizabeth H. Pusey, 16 East 48th Street, N. Y.

**FOR CHILDREN—WILE-AWAY BOXES** Ideal for birthdays, convalescence or journeys. Each one individual. Prices $4, $5, $6, $7.50, $10 up. Elizabeth H. Pusey, 16 East 48th St., N. Y.

**CONVALESCENCE BOXES.** Filled with little amusements and comforts for the invalid. Each one individual. Prices from $5. Elizabeth H. Pusey, 16 East 48th Street, N. Y.

**"PRIDE OF THE EMERY FAMILY"** Emery is baby's face, wax is tiny bottle. Cunning favor, gift or prize. $1, postpaid. Elizabeth H. Pusey, 16 East 48th St., N. Y.

**BABY BATH BOX.** Everything essential, humorously labelled in rhyme. Dainty and unusual, $2.75 postpaid. E. H. Noyes, maker. Elizabeth H. Pusey, 16 East 48th Street, N. Y.

**CARBONE OF BOSTON** announces that he has taken over the pottery and basket business of the Eagleston Shop of Hyannis. Wholesale & Retail, 338-342 Boylston Street, Boston, Mass.

**DOLL'S FURNITURE**—Cedarwood, white and mahogany enameled. Parlor, dining-room and bedroom sets. Price per piece, 15 cents up. Shut-In Society, 62 E. 34 St. Tel. 1395 Murray Hill.

**INTERESTING THINGS** for interesting people. What are you like and what do you want? Write. The Personality Shop (mail only), 49 Irving Place, N. Y.

**THE MARKET PLACE FOR UNIQUE** Jewelry, pottery, leather, textiles, or metal work, from experts, in all crafts, throughout the country. Nat. Soc. of Craftsmen, 119 E. 19 St., N.Y.

**CARVED WOOD COASTER SET.** Twelve carved coasters of rich dark brown wood in box to match. Postpaid $1.25. Gift Shops write. Bertha Tanzer, 176 Madison Ave., New York.

**GIFT SHOPS:—** Let me send you a $5 or $10 assortment of Greetings, 30 or 40 designs. Ernest Dudley Chase, 6 Ashburton Pl., Boston.

**A CORDUROY BATH ROBE** in delicate shades, makes a wonderfully acceptable gift. Slippers to match. Correspondence solicited. Emily Pratt Gould, Richmond Hill, N. Y.

**PETER GASKELL BAGS,** Suede leather, silk lined with Arts and Crafts ornaments to match. In brown, black, green and gray. $2 & $3 postpaid. 500 5th Ave., N. Y. Room 402.

**OUR LINE** of dainty cards and folders and candles, in special boxes, will be sent on selection. Write to-day. Forest Craft Guild, Grand Rapids, Michigan.

**JUST SUCH THINGS** as you would make, rich in sentiment, friendship and good-will. Gifts for every occasion. "Gift Folio" upon request. Forest Craft Guild, Grand Rapids, Michigan.

**WEEK-END BOXES** contain unusual gifts for children. Something to do. Educational, refined, some humorous, all entertaining. $2 Ex Pd. Spe. offer to Gift Shops. C. Budd, 44 W. 22, N. Y.

**CUPID PLACE CARDS** hand colored, eight designs. Specially drawn by Blashfield for parties to be given to the bride-elect. $2 a dozen prepaid. C. J. Budd, 44 W. 22d Street, N. Y.

**"A COLONIAL BELLE'S MESSAGE"** Quaint, charming, century-old book. Delights all who appreciate unusual things. In dainty box, $1, postpaid. C. H. Graves Co., 2600 Parkway, Phila.

**HAND-WROUGHT SILVER,** carved wood, leather, jewelry, and many other unusual gifts. Send for beautifully illustrated catalogue. The Baker Handcraft Shop, Springfield, Mass.

**UNUSUAL TYPES OF WOODCRAFT;** strikingly distinctive, painted & educational toycraft for children. Original ideas executed at our studios. Stryvelyne Shop, Inc., 37 E. 28 St., N. Y.

**HIDDEN TREASURE BOX, $3.50**—prepaid, for boys & girls. 12 amusing & useful gifts carefully chosen; for all occasions. At Mayfair or Mrs. E. Lewis, 66 E. 77 St., N. Y.

**JAPANESE TREASURE BOX, $4**—prepaid. 12 attractive gifts. Funny jokes, etc., for boys; quaint tea set, etc., for girls. At Mayfair or Mrs. Eleanor Lewis, 66 East 77 St., N. Y.

# To Intending Advertisers

MANY débutantes in the "Shoppers' & Buyers' Guide" are a little surprised to learn that it requires a month and five days to publish their advertisements.

The production of a magazine like Vogue, however, is a careful—even a deliberate—process; and we cannot engage to print even a four-line advertisement that is received later than a month and five days before the date of the issue for which it is intended.

The next available Vogue is the issue dated June 15th. Monday, May 11th, is the last day for receiving advertisements scheduled to begin with this issue. Please address:

SHOPPERS' AND BUYERS' GUIDE SERVICE

Vogue 443 Fourth Avenue New York

## Trousseaux

**WEDDING VEILS** and wreaths to order from $15 up. Write for sketches and particulars. Mail orders a specialty. Miss Allien, 9 East 43rd Street, New York. With Quiller.

**WEDDING GOWNS** and trousseaux a specialty. Orders by mail satisfactorily filled. Mrs. Copeland, 334 Fifth Avenue, New York.

## Toilet Preparations

**BUENA SKIN TONIC** gives that delicate finish desired by refined and cultured women. Ask your hairdresser. Prepaid, $1. Jean Wallace Butler, 422 S. Hoyne Ave., Chicago.

**BEAUTY HINTS.** The Marinello System will make your complexion as clear and youthful as a child's. Nothing like it. Endorsed by physicians. Marinello Main New York Office, 366 Fifth Ave.

**PRISCILLA CLEANSING CREAM** cleanses the pores, clears the complexion. Priscilla Tissue Cream softens & prevents lines. Call or write. Miss Sullivan, Face Specialist, 27 W. 46 St., N. Y.

**MARY GREY'S** Treatments for face and scalp repair the ravages of age and worry. Home Treatment box with full directions, $5. Mary Grey Co., 2 East 46th Street, New York.

**QUIN-SEC PACK,** Wonderful for removing wrinkles, flabby chin and reclaiming the facial contour. Price $2.50. Write for booklet. H. M. Quinlan, Parlors 166 Lexington Ave., N.Y.

**NAIVETE.** The new wonderful manicure requisite. A polish, bleach, cuticle and stain remover combined. Postpaid, 25 cents. O. M. S. Co., 50 Ferry Street, New York.

**CRÊMES DE SEQUENCE.** Sequence of 4—Concentrated builders with treatise on rejuvenation $9. For full particulars address Roberts & Co., 246 Fifth Ave., N. Y.

**THE LAURA JANE FISHER CO.** Lavender Toilet Preparations scientifically compounded. Afford health, comfort and beauty. Send for circular "D." Olean, N. Y.

**RADIOLA HAIR TONIC** positively removes Dandruff, stimulates growth of hair & imparts a natural health. Price, $1. Bertha F. Johnson, Scalp Specialist, Aeolian Hall, N. Y. (circular).

**FACE AND SCALP SPECIALIST** 15 years in N. Y. Prominent physicians among patrons. Lillian Stillman, 38 W. 38th St., N. Y. Tel. 144 Greeley. Hair Tonic or Face Cream $1.00.

**CREAM OF PEARLS**—Beautifier, nutrient, cleanser, combined. Banishes wrinkles, gives pearl-like lustre. $1. Altman's, McCreery's, Wanamaker's, Loeser's. Sample 10c. G. Richie Co., Brooklyn.

**GERBAULET INSTITUTE** for scientific care of the skin. 500 Fifth Avenue, N. Y. Finest line of toilet specialties. Personal calls and correspondence solicited.

**FRESH MADE "MYO" COLD CREAM** Its rich, creamy freshness is simply a revelation in luxury. Send 50c for a ¼ lb. jar prepaid. Kolid Co., 108 Fulton St., N. Y.

**PINK BLUSH** Massage Cream builds up the worn-out tissues of the face and neck. Trial size 50c. Large jar and free "Beauty and Health" course $1. Mory & Thorn, 260 W. B'way, N. Y.

**"AMBROSIA" FACE POWDER**—prepared for a few of my exclusive Buffalo patrons & now offered to you. Extremely soft, delicately fragrant, $1 box. Ambrosia Co., 147 Franklin St., Buffalo.

**THE TOILET PREPARATIONS** advertised here are of unusual merit and give very satisfactory results. They are all safe.

# STERN BROTHERS

are showing at popular prices a very superior assortment of practical and serviceable Reed, Rattan, Cane and Willow Furniture for Country Homes, Seaside Residences, Clubs and Yachts, comprising complete suites for Tea, Breakfast and Dining-Rooms, Sun Parlors, Dens, Porches, etc., together with a vast variety of separate pieces specially proportioned to meet the needs of the smaller Suburban Home, Cottage or Bungalow.

The illustration shows a nine-piece porch or living-room suite made of fine quality French Willow, specially priced at $100.00. The separate pieces are priced as follows:

| | | | | | |
|---|---|---|---|---|---|
| Book Case - - | $9.75 | Table - - - | $6.25 | Desk - - - | $17.00 |
| Magazine Stand | 9.50 | Tea Wagon - | 16.50 | Desk Chair - | 9.50 |
| Settee - - - | 16.50 | Rocker - - | 8.00 | Arm Chair - | 7.00 |

## SUMMER FLOOR COVERINGS

of cotton, wool, grass and straw to meet every requirement of the city or country home are also maintained in stock at very moderate cost in all the most desirable weaves, colorings and sizes. Included in the assortment are many highly artistic and decorative effects that cannot be duplicated elsewhere. The illustration shows an all-wool Art Rug, Scotch weave, 9 x 12 ft., specially priced at $37.50. Other Summer Rugs, ranging in prices from 65 cents to $60.00.

**West 42nd and 43rd Streets**
**NEW YORK**

## FURNITURE AND RUGS
*for*
## SUMMER HOMES

## *The* SPOTSWOOD

*Bright Finish*

This design, thoroughly Georgian in character, is strongly influenced by the refinement of the Southern type of Colonial decoration.

There is a pronounced dignity in its simple and severe lines, relieved as they are by the mantle and shield decoration.

The fluting, a new treatment for flatware, is delicate and does not interfere with the graceful effect of the outline, and serves to modify the plain surface.

The SPOTSWOOD is particularly suited to Colonial and Georgian dining-rooms, yet being in such exquisite taste, it looks well in any surroundings.

It is furnished in knives, forks, spoons and fancy individual and serving pieces. For sale by leading jewelers everywhere and bears this trade-mark

# THE GORHAM CO.

## SILVERSMITHS
## NEW YORK

GORHAM SILVER POLISH—THE BEST FOR CLEANING SILVER

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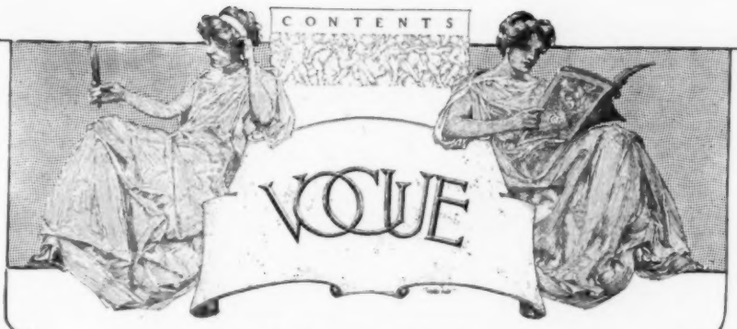
*Three weeks' notice of change in address should be given*




*The next Vogue willbe*

BRIDE'S NUMBER

*Dated May 15*

MAY 1, 1914

VOL. 43. NO. 9. WHOLE NO. 998

WHEN you depart for seashore or mountains, be sure that Vogue goes with you. If you are spending the summer in Newport or Bar Harbor or wherever society is, of course you will need your Vogue. If, on the other hand, you will be in some quiet nook far from the world, Vogue is exactly the connecting link you will most want to retain.

Unlike letters, magazines are not forwarded by the post office. Therefore, to make sure of Vogue this summer, please be sure to give us three weeks to change our records from your old to your new address. There are hundreds, even thousands, of addresses to be changed this month; that is why Vogue has to have at least three weeks' advance notice to insure accuracy.

### THE NEW PRIZE CONTEST

Semifinal notice of the close of Vogue's current contest is given on page 154. The final notice will be in the next Vogue, and the contest closes on June 10. If you have not yet begun your letter, we suggest that you do it at once.

What Vogue wants is a record of your actual experiences with its various services. Please read the notice carefully before writing.

### VOGUE TAKES NO HOLIDAY

Although many of the best shops open summer branches in such places as Newport, it is not by any means always possible to buy just what you want in the hot weather. When you find yourself far from the shops, think first of the Vogue Shopping Service. Hundreds of women who are in or near the metropolis during the remainder of the year are enthusiastic patrons of the Shopping Service during the summer. The convenience of having your purchasing done without charge by experts in the hot weather needs hardly to be mentioned. See page 113 for suggestions as to the most convenient manner of using this all-the-year service of Vogue at the particular season when shopping unassisted is extraordinarily difficult.

### VOGUE'S SUMMER NUMBERS

On page 16 there is a very brief forecast of the contents of the next three numbers of Vogue; while in the column opposite the next Vogue is announced in more detail. Even at the risk of seeming overinsistent let us once more remind you, if you are a subscriber to Vogue, to give us at least three weeks' warning before Vogue is to be sent to your summer home. Merely to notify the local post office will not suffice, since magazines, unlike letters, are not forwarded until extra postage has been supplied by you for the purpose.

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**Change of Address.**—The address of subscribers can be changed as often as desired. In ordering a change of address both the old and the new address must be given. Three weeks' notice is required.

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LATE spring fashions and all kinds of news for the bride-to-be, the bridegroom-to-be, their families, their friends—this is the delightful subject of the next Vogue. For its cover we have selected this appropriate design:

*The cover of the next Vogue is by G. W. Plank*

This has been, in and around New York, a season of many engagements and consequently of many weddings. In the Brides' Number we shall tell in great detail about all the new ideas for wedding gowns, jewelry, bridesmaids' gowns, and wedding presents. The most important detail of a bride's toilette, the veil, which is so often unbecomingly arranged, will be shown in a number of very charming pictures specially posed for this issue of Vogue. Although the wedding service itself has remained without much change for generations, every season brings new things for the edification of the bridal party and the guests.

The selection of the trousseau is almost as interesting to the world at large as to the bride herself. Vogue will go into it with greater detail this year than previously; and will have also much good advice on the selection of the linen outfit and other necessities for the new home.

### "PLACE AUX HOMMES"

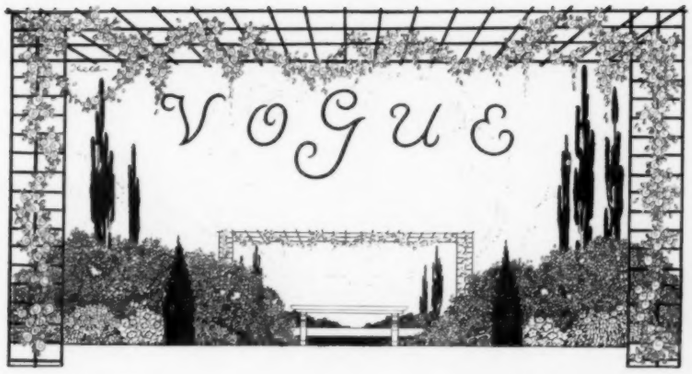
Of interest to the husband-to-be is an article in the next Vogue on the groom's clothes and his general duties at the wedding, with a discussion of the things to be done by best man and ushers. There will in addition be many suggestions for gifts to the ushers—these, of course, are equally suitable as gifts for other occasions, for instance, birthdays.

To read the next Vogue is to be thoroughly informed of the latest developments in the spring mode—that is why we know this Brides' Number will be of particular interest to all readers.

Photograph by Oscar Pach

PRINCESS PAUL TROUBETZKOY

*The Prince and Princess Troubetzkoy spent a part of the season in New York, where Prince Troubetzkoy's original and informal sculptured portraits of fashionable Americans have found as much favor as have the painted portraits by his brother, Prince Pierre Troubetzkoy*




# DECORATION *through the* EYES *of a* DECORATOR

## In the Armour Residence Renaissance Architecture Forms a Background for French Interior Decoration Colored Here and There by Chinese Influence

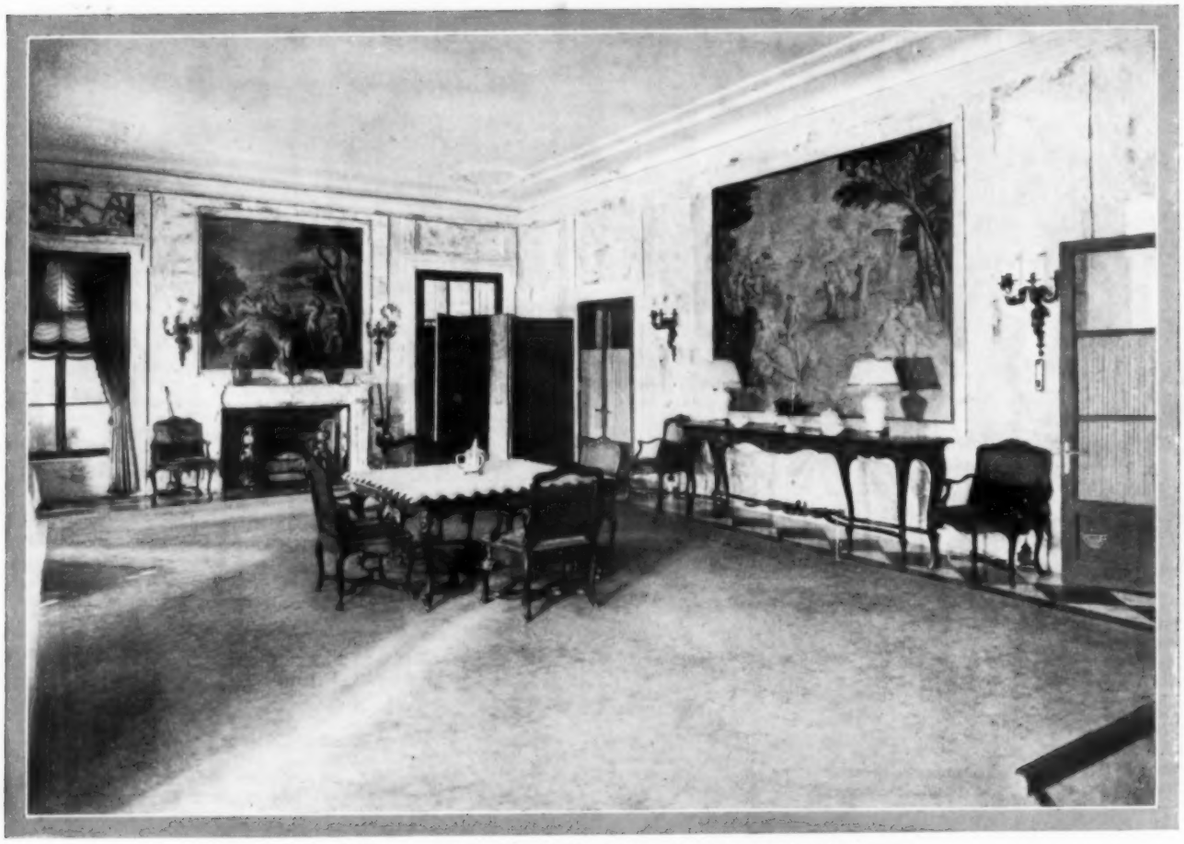
By ELSIE De WOLFE

THE home of Mr. Ogden Armour at Lake Forest, near Chicago, has been called the most beautiful house between New York and San Francisco. It was designed by Arthur Huen of Chicago in the style of the Italian Renaissance. Mrs. Armour herself had much to do with the planning of the house and of its gardens, and the working out of the problems of the interior decoration. The result obtained by this cooperation is a home of exceptionally well-balanced arrangement. The great building fits serenely into the landscape and belongs there like the English country house which always seems to have sprung from the beloved soil upon which it stands.

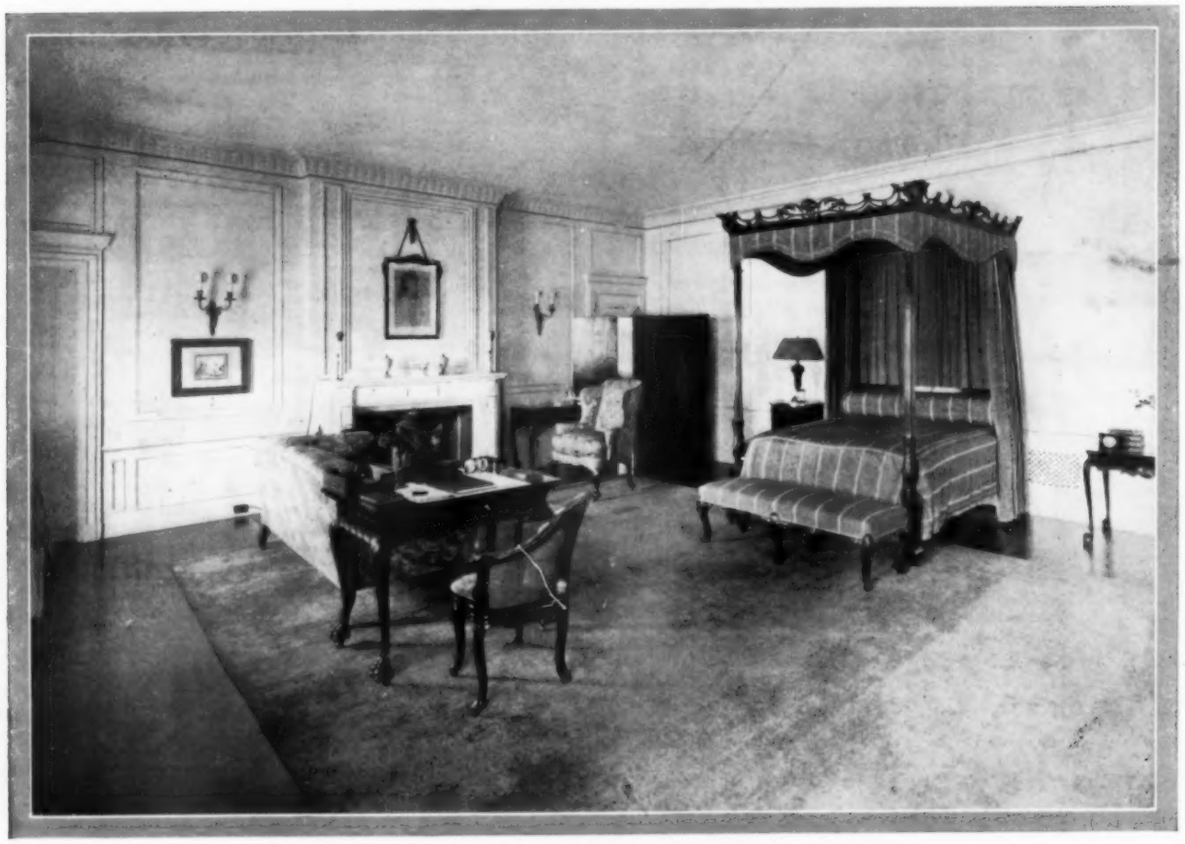
So carefully considered were the furnishings that now, after several years of occupancy, the great rooms are still uncluttered. The first impression which one receives is that of spaciousness, and secondly a definite and pleasant impression of color. Here are no dark rooms hung with musty tapestries; a flood of sunshine is a part of the decorative plan, and cool spaces of marble or paint receive and return the flood of light without losing in quality.

The house is built around a hall one hundred and fifty feet long, from which there opens to the south the living-room, the sun room, and the dining-room. On the other side are the vestibule, the reception-rooms, a great ball-room, the decoration of which is yet to be completed, and various other rooms. At one end of the hall is the stairway, which, in arrangement, suggests that of the Louvre, though there the stairway opens up more imposingly as the greater height of the ceilings gives it greater importance. At the other end a corridor leads to a large gallery.

*The flood of light which is part of the decorative scheme reaches even the great central hall, bringing out the rich texture of the hanging tapestries and brightening to a warm tan the rugs which repeat in deeper tone the color of Caen stone walls*



*Because of its size and the great richness of its walls of beautifully veined, mauve marble with their inset paintings in grisaille, the dining-room is an ideal setting for the regal furniture of the period of Louis the Fourteenth*



*The very wide stripe of the hangings gives an air of restfulness and dignity to the great four-post bed, crowned by a fine, carved tester, which dominates the rich but severely plain furnishings of Mr. Armour's sleeping room*

*The music room, lightly and charmingly paneled, offers perfect comfort in the midst of careful beauty, and affords the wide spaces and long vistas that add to the charm of all that is sung or played*

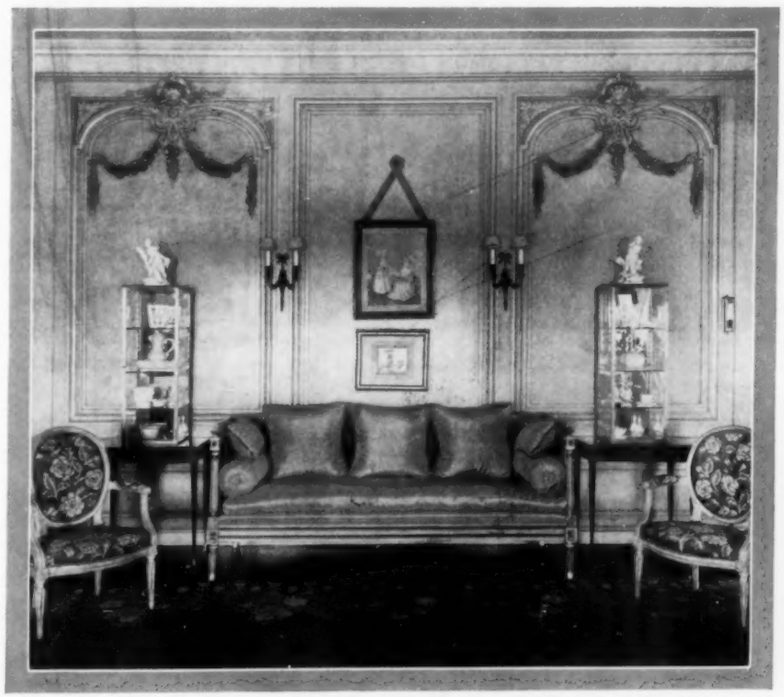
In the vestibule and the hall the walls are of Caen stone, and the ceilings are of plasterwork in the modern French manner. On the vestibule floor is an unusual Chinese rug of oval form, blue and gold in color. Tall standards of Italian ironwork hold electric lights on either side of the door. Against the walls are seats with coverings of old Savonnerie weave which came from the famous Doucet sale.

The long hall has the splendid dignity of a great museum gallery, but it has a freedom from cluttering that few galleries can maintain. At intervals, tapestries are hung against the Caen stone walls. Old French and Italian console-tables are placed against the tapestries, and there is an occasional long bench covered with old needlework. Each piece of furniture used in the hall has a definite decorative importance, and each object is so placed that the setting emphasizes its beauty. The long rugs which cover the marble floor are only slightly darker than the Caen stone of the walls, and they have plain colored centers with borders of a conventionalized chrysanthemum design.

THE DECORATOR APPROVES

From a decorator's point of view the dining-room is the finest room in the house. The walls are of mauve marble, beautifully marked, and inset in the marble are some of Huet's decorative paintings in grisaille which combine admirably with the mauve of the marble and the crimson of the damask hangings. Since the walls are the decorative feature of this room, the ceiling is treated with less elaboration than are the other ceilings, and has a restful effect excellent in combination with the walls of variegated marble. The moldings of the windows are well planned, and in good scale with the rest of the room. The huge rug is an expanse of deep tan, with a border design in crimson. In this room, the furniture is of the period of Louis XIV, a style admirably adapted to a large dining-room such as this. The long console-table with carved cabriole legs is unusually beautiful in proportion and design.

The charming reception room on the ground floor opens from the vestibule. This room is done in salmon, green, and mauve, a color scheme derived from the brocade that covers the walls. There is a Savonnerie rug of harmonious color on the floor, and much of the furniture is in green lacquer.



*By the middle of its rug, the bedroom of Mrs. Armour sanctions the use of black in decoration, but the black is enlivened by a rose border on the rug, by furniture coverings of rose taffeta and rose-printed linen, and by walls of cream white paneling*

The decoration of the music room is restrained. The paneling is French, excellent in proportion and simple in decoration, and the ceiling to which it leads the eye is highly decorative as befits the ceiling of a paneled room.

Opening from the south side of the hall, between the living-room and the dining-room, is the trellis room, which, in turn, opens upon a terrace leading to a pool. At the terrace doors there are quaint, squat Chinese figures in stone, all holding pots of flowers in their arms; these interesting figures came from an old Italian garden. At one end of the garden room is an

*A garden-room lined with green trellises and filled with flowers and young plants forms an admirable transition from the house within to the garden without*

*A tent bed is appropriately draped with awning-striped silk in this guest room in gray, white, and rose. The big upholstered seat before the fireplace, near a table with magazines, has an inviting air of comfort*

eighteenth century wall fountain banked with green, growing things. Ivy has been trained against the trellis-work about the fountain, and plants and flowers of many kinds help to create the atmosphere of a garden in the house. Much of the furniture in this room is old French, and many gay fabrics are used for the coverings—notably a Jouy linen printed with a small design of pink roses. The rugs, woven for the room, are in green, black, and rose color.

The living-room, which opens from both hall and garden-room, is large and irregular. It departs from the French style used so extensively throughout the house, and is strictly English in its architectural detail. It is paneled to the cornice in walnut, and the paneling is enriched by long lines of carving in the manner of Grinling Gibbons. There are bookshelves very effectively placed, so that the books are flush with the paneling, and screened by a lattice-work of gilt wires.

Like all the other first-floor rooms, the living-room has a modeled plaster ceiling, but whereas the vestibule and hall ceilings have the lightness of modern French design, and the garden-room the delicate grace of the period of Adam, the living-room has a heavy, English ceiling in accord with its English paneling of dark walnut. The carpet in this room is very fine Savonnerie, and there are many old chairs covered with Genoese velvet. The room has been planned for comfort and enjoyment and is a most human place with its array of books, magazines, flowers, and chairs intimately placed.

THE PLEASANT SLEEPING-ROOMS

On the second floor are many bedrooms and boudoirs. In Mrs. Armour's bedroom, the walls and woodwork are painted cream color; the curtains are of rose; and the carpet is black with a rose border. The bed is a remarkably fine old one, with all the width and comfort of the old-time bed. There are many comfortable chairs, a *chaise longue*, and a screen, all covered with a rose and cream, printed linen. Rose taffeta covers the bed and the *lit de repos*. Small cabinets of glass hold Mrs. Armour's delightful collection of white porcelain faience. Opening from this room is the boudoir, which has walls covered with a beautiful and really old figured damask in green and rose. The mantel is pink marble set with bas-reliefs.

Besides the family bedrooms, there are a number of guest rooms on the second floor. One of these takes its decorative inspiration from the Chinese, and is furnished in green and yellow lacquer, with wall covering of chintz in Chinese design. The walls of another guest room are covered with an old French chintz, called "Génie de la Paix," which seems an apt name for a bedroom chintz. There is also a gray and rose guest room that is quite lovely. The furniture is painted in gray and rose, and the gray walls of severely simple paneling are broken only by two or three pictures and an occasional mirror set into the paneling. The antique tent bed is hung with gray striped silk, and gray and rose brocade covers the chairs.

*A little shell pink taffeta and a little less "craquelé" lace are combined in a gown which demonstrates what great differences may be made with what slight changes. The skirt lifted a few inches becomes an overskirt, the sash dropped a foot or two suggests a tunic, gathers repeated twice create a yoke, and a three-inch ruffle smartly flaring at the belt does nicely for the lower bodice*

*Premet granting the vest a new importance uses one of book muslin less to fill in than to be framed by a sharply contrasting bodice of blue serge and gay stripes. The drapery of the skirt lifts it well above the ground and, pertly pointed on either hip, crosses the front as flatly as a yoke. At the back a broad, stiff bow decreases the effect of width somewhat gradually*

*Watermelon pink is its color, taffeta its stuff, frills its very life, and sauciness its disposition. Jauntily lifted in the back over a chiffon drop edged by accordion plaited taffeta, the gown suggests a cock a-tiptoe, crowing merrily, and to continue the impression, a cock's comb of frills runs up the back to meet a girdle of Nattier blue velvet. Farquharson and Wheelock models*

**IN MATERIAL, COLOR, OUTLINE, LET SPRING FASHION**

**VARY AS IT WILL, CRISP AND SPRIGHTLY IT MUST BE**

*Designed by Mme. Paquin for Mme. Joire, this suit of striped black and white wool conservatively maintains the straight silhouette at front and back, yet conceals a radical ripple to give freedom for walk or dance. The method of obtaining this innovation is a cleverly cut back and side section circular at the bottom. The stripes in their possibilities of variation from the perpendicular to the horizontal supply all the ornament that is needed, though a touch of color is made possible by the broad collar—Paquin's favorite—of gray-blue cloth trimmed with metal buttons. The hat—all there is of it—is of red and blue changeable silk and bears velvet flowers of the same colors*

*A hint of the Indian in fringes and feathered head-dress, of the orient in the broad half girdle, a great deal of Paris in the very little sleeve and back—and yet the whole nothing but Paquin. Black net over white caps the shoulder and falls into a puff held by jet. A sash of Alice blue lies below one of black satin, and is carried up to form what bodice back there is. Satin skirt and charmeuse petticoat are slashed irregularly. Mme. Joire, the sister-in-law of Mme. Paquin, came recently to America to exhibit the Paquin spring collection. These two costumes, in which Mme. Joire posed for Vogue, were designed for her by Mme. Paquin, and were not shown in the exhibition*

**IN HIGH CUT SUIT OR LOW CUT GOWN A PAQUIN PARISIENNE OUT-PARISES PARIS**

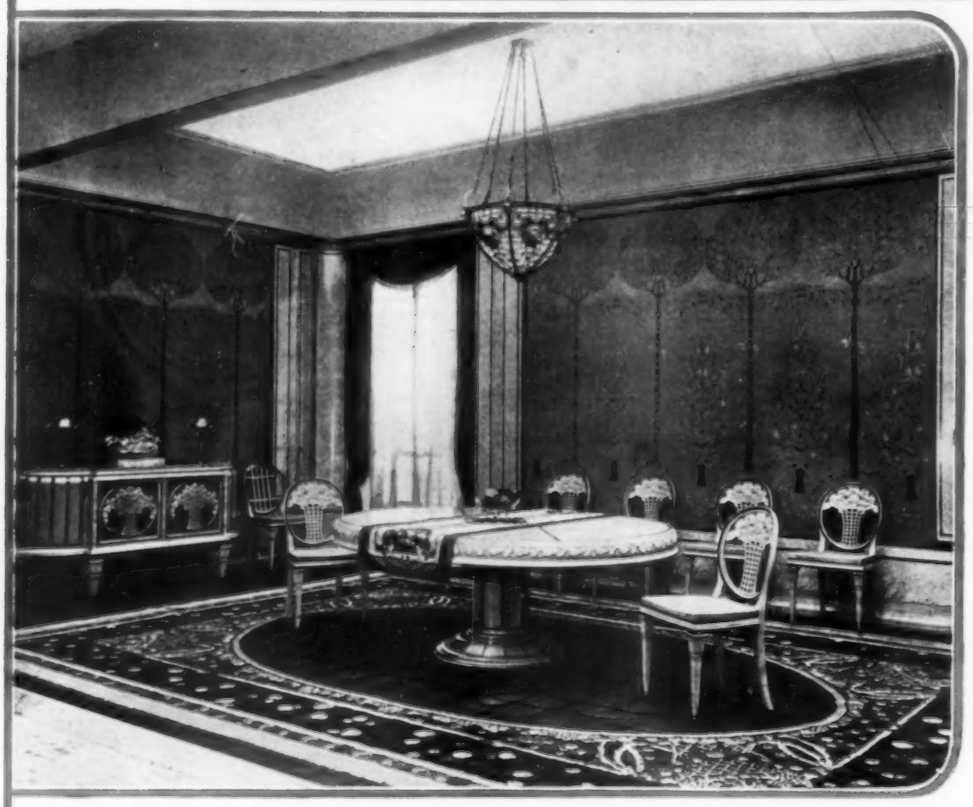
*Not to insist upon its dominance, the overskirt of this Jenny model appears in wraith-like silk net in the misty color of sea-blue. In front, it falls to the ground, but in the back it is lifted in a cascade and held by a butterfly bow of Pompeian plaid silk in tones of yellow and the sea-blue of the plain taffeta skirt. These stripes gleam again in the tunic, and their colors reappear in the crown of the black straw hat, wreathed in wheat of a greenish blue*

*After winding it twice around the skirt, Premet drops a band of blue charmeuse in stole-like ends to below the knees, and creates with it definite lines to contrast with the loose puffs of blue chiffon over the dark blue charmeuse underdress. Embroidered figures in brown give character to the filmy chiffon. In and out of the irregularities of a black straw hat a wreath of tiny roses fits itself adroitly. Gowns from Caroline Austin, hats from Weiss*

*In this Rondeau model the lace bodice of the white taffeta gown gives the effect of a bolero and apparently happens accidentally to shield the arm. Taffeta binds the silk net tunics and golden taffeta forms the girdle. With the front view of this costume is shown a hat of black straw with a crown of net; with the back view, one of leghorn with circular sections of silk net and frills upon one side, balanced by tiny flowers upon the opposite side*

**GOWNS FOR THE SUMMER DAYS IN WHICH AIRY TRANSPARENCY HAS TRIUMPHED COMPLETELY IN THE BODICE, AND INVADES TO LESS OR GREATER LENGTH THE DRAPERIES OF THE SKIRT**

*Designed by Robert Mallet-Stevens, this unique hallway with white walls, red woodwork, and a carpet simulating red and white tiles, attracted interest at the Paris Salon, and was by Mme. Paquin adopted to give the first impression of her home at Deauville*



*A wholly novel scheme is worked out to an absolutely consistent conclusion in this delightful dining-room designed by Paul Follot, shown at the autumn Salon, and carried out in a house at Neuilly under the personal supervision of the artist*

**TO LIVE IN A PICTURE GALLERY WAS EVER A DIFFICULT FEAT, BUT THESE HOMES AT NEUILLY AND DEAUVILLE PRESENT A STRONG ARGUMENT IN FAVOR OF LIVING IN ROOMS FROM SALON EXHIBITIONS**

*When many designers are being beguiled by all manner of feminine furbelows and frippery, Callot resists temptation. She restricts the ornament of the bodice of a blue taffeta frock to a simple batiste underbodice which, rolling back at neck and wrist, gives crisp white collar and cuffs. At the same time she indulges the skirt in a three-tiered elaboration in which she follows the mode according to a method of her own. A wide, draped sash gives at the front the new yoke effect, and the shirring of the lower tunic ruffle gives the tightness—since tightness must be—at the knees*

*She might demand a little more bustle, she might desire a little less sash, but otherwise a belle of 1880 would feel quite sure it was for her Premet had made this jaunty polonaise of blue moire taffeta. In it the dart and seam, long evaded and forgotten, are again boldly used to limn a new silhouette, and rows of black, silk-covered buttons are set close together in lines of unequivocal preciseness. And then, perhaps to break the spell of a bygone day, Japanese embroidery is woven into the sash*

*A cat may look at a king and an apron give a Premet a suggestion. Apparently as humbly graceful a thing it was which caused him to set black net ruffles in a low oval in front and in a shorter oval in the back, upon a gown of black taffeta. The skirt shows gathers, but the waist is vouchsafed no fulness, and the sleeves are abbreviated as well as restricted to the new skin-tightness. But as if to compensate somewhat for this lack of ornament upon the bodice, the girdle is elaborated about its upper edge with pink flowers and a blue moire band*

**THE PERPENDICULAR LINES OF A PREMET POLONAISE APPEAR THE MORE QUAINTLY PERPENDICULAR AMONG MODERN DRAPERIES, THE OVAL OF A RUFFLED APRON AND THE FLARE OF A SHIRRED TUNIC**

*Denuded of its flue and known as "burnt ostrich," the familiar ostrich feather masquerades as the unpermitted aigrette with a skill which might almost deceive an American customs inspector. A diminutive black, Milan straw sailor which atones for limitation of brim by abundance of crown, holds the feather upright at the back*

*As far from its type as are the present frivolities of the tailored suit are the whims of the sailor hat. Its brim of whilom stiffness is become a thing of gracious curves; its tight, plain grosgrain band is here a lightly folded, black moire ribbon; and a highly decorative burnt ostrich feather prolongs the curve of the black straw brim*

*An all-white straw hat rolls sharply up in front, where it is held by a dashing bow of white moire ribbon which passes through the brim, running up to a point at the left and down to two points at the right*

*Gowns of summer fabrics or of spring silks are appropriate for wear with this little black hat trimmed with pink roses set in green foliage, and given character by a rosette-like bow of Alice blue, faille ribbon at the back. The hats shown on this page are from Hollander*

*To make the small hat appear yet smaller than it is the modiste gives it a transparent brim of black horsehair braid so delicate as to suggest black net frilling, and forms the crown of a half dozen pink roses with a few bits of foliage on a suggestion of a background*

**IN THAT REALM OF ILLUSION, MILLINERY, HONESTY IS NO POLICY AT ALL, AND TO SEEM IS FAR MORE IMPORTANT THAN TO BE**

*A snip of the scissors, a turn of the wrist, and full tunic and tight lace petticoat become voluminous eastern trousers below which peeps a diaphanous version of the pantalet of 1840. A bodice embroidered in silver and a sable girdle complete this costume of rose taffeta*

*In recent seasons, many a Paris couturier has drawn a straight line from shoulder to hip. Chéruit dares one step farther, and on the gown of black and white silk at the top of this page, brings the material out in decided, triangular puffs exactly at the waist-line*

*A demure gown distinguished by complete absence of ornament is that at the upper right corner of the page. Made of white shantung, with white satin revers and underbodice, this gown varies the usual Chéruit line in the draping of the three-quarter tunic*

*Shall the skirt be full and flaring? "By all means," says Fashion. "Ah, at last freedom of movement," cries her manikin, Everywoman. "Not at all," replies Fashion, and below flaring tunic and yet more flaring ruffle she places the narrowest of underskirts as let and hindrance to the feet*

**CHÉRUIT'S MODELS AS INTERPRETED BY CHÉRUIT'S OWN ARTIST SHOW THE SKIRT AS A VARIABLE APPROACHING ZOUAVE TROUSERS AS ITS LIMIT**

# PARIS WILL BE PARIS, WEATHER OR NO

## When Amusements Are Scarce They Are Sugar-Coated —a Couturier's Opening Is Made a Tea; a Rehearsal a Reception; a Drama Is Preceded by a Gentle Little Duel,—and the High Adventure of Clothes Never Stales

*At last fashion responds to the natural expectation of the world that pantalets should come in pairs, but, faithful to her faithlessness, she places them one over the other instead of side by side*

LONDON is the city of fogs, Chicago of winds, New York of weathers—but Paris is the city of sunshine. Paris lives to be merry, to see, to comment, and to laugh, or, perhaps even more eagerly, to be seen and—a little laughed at, if so it happens. Her life is lived fearlessly upon the boulevards, the long lanes and broad verandahed restaurants of her parks, and the *pesage* of the racecourse.

Try to think Paris without a sparkle on white arches and gilded domes; one can't. When it rains Paris simply is not Paris, and all this spring it has rained and thereby prolonged the Lenten season of penance for Parisiennes by keeping them out of town. At mi-carême the confetti throwers carried dripping umbrellas and were finally put to flight by a cloudburst of such volume that the reporters of the French dailies were inspired to call it a "*fête nautique*."

There are, in fact, still so few people in town that it is next to impossible to find a sufficient number of congenial souls for a small dinner party or even a game of bridge. The President of the French Republic and Madame Poincaré are basking in the sunshine at Èze. Ambassador Myron T. Herrick and Mrs. Herrick are at Cannes, and the American colony in Monte Carlo has claimed the Duchess de La Rochefoucauld, Mrs. Rutherfurd-Stuyvesant, Mr. James Hazen Hyde and Mrs. Hyde, and Mr. Anthony Drexel. Those few smart women who have been in Paris during April have been bent upon other things than social festivities.

### MISS WILLARD GOES A-TROUSSEAUING

Mrs. Willard, wife of the American Ambassador to Spain, and Miss Willard were here recently for a bit of "trousseau-shopping" before going back to Madrid. Miss Willard, whose wedding to Kermit Roosevelt will be one of the social events of the coming season, had just returned from London where she was presented at Court.

Miss Willard's wedding-dress of white satin under point d'Angleterre lace has been designed by Lucile with rather straight lines. One of its most charming features is the court train which is more than four yards long, hangs from the shoulders, and is caught lightly at the hips. It is charmingly lined with lace scattered with bouquets of orange blossoms which show prettily when the train is carried. The veil is of tulle and fits like a cap over the head, with a wreath of orange blossoms at the back. Across the front a broad lace frill hangs just low enough to veil the eyes—Lucile's latest device for increasing the mystery and demureness in a bride.

Miss Willard's sister, who is to be the maid of honor, will wear pale blue, and the dresses of the bridesmaids will be of white tulle. On her way to Spain, Miss Margaret Andrews, one of the bridesmaids, has been spending some little time in Paris preparing for the wedding and the various festivities connected with it. For Mrs. Willard a very beautiful gown of black Chantilly lace over white satin has been made.

### SUGAR-COATED GAIETIES

Since amusements are few just now in Paris, the desire of the moment is to sugar-coat all that nere are, and to give a social flavor to every kind of function. Before the dress rehearsal of "Aphrodite," for instance, Mme. Cora de Laparcerie, for whom the play was written, and her husband, Jacques Richepin, gave a tea in the foyer of the Théâtre de la Renaissance, and afterward the guests were

*At Monte Carlo, Mr. Anthony Drexel may be seen almost any morning, not loitering, but walking briskly on the terrace. Mr. J. R. Fell on this occasion walked at his right*

permitted to view the statue of the goddess Aphrodite by Rodin, which appears in the play.

THE LEADING LADY RECEIVES

Newspaper correspondents, art critics, and many men of letters responded to the invitation, and during the tea the foyer, which probably never before had seen a tea party, took on quite a family air. Mme. de Laparcerie looked particularly charming in a gown of white mousseline-de-soie combined with *perruche*, the parrot green which is so much *à la mode* this season. She carried a hugh bunch of Parma violets. To add to the intimacy of the affair the two young sons of M. and Mme. Richepin were permitted to attend the tea. They are growing boys about ten and twelve years of age, and in their strong Richepin traits there is no difficulty in tracing their relationship to their illustrious grandfather, Jean Richepin, the celebrated poet and member of the Academy.

*The Duchess de La Rochefoucauld on a sunny walk at Monte Carlo with Don Louis d'Espagne, son of Infanta Eulalie, and M. Vasconcellos*

*Once upon a time it would have been called a girdle, another time a tunic, but now it is an overskirt which, buttoning down the back, holds in the fulness of a second fuller overskirt*

The statue of Aphrodite was, of course, a sensation. It is quite a new idea, this of placing some artist's work in the limelight of the stage, but it is in keeping with the French trait of doing nothing by halves. If a play demand that an actor partake of food and drink, real food and good red wine are placed before him. I never felt more keenly the pangs of hunger than when I saw Lucien Guitry dispose of a course dinner including a generous beefsteak. Frondaie's play called for a statue of Aphrodite, and none but Rodin's masterpiece would do. In a recent play at the Marigny theatre there was a scene which showed the Salon, and faithful copies of some of last year's exhibits appeared on the stage. Among them the group which is photographed at the end of this article, by Cecil Howard, a young American sculptor who was made a member of the Salon at an extremely early age, was displayed very prominently.

"CHERCHEZ LA FEMME"

Apropos of "Aphrodite," an exquisitely humorous incident was associated with the première, for the very French comedy of a duel preceded it. The duel was fought, of course, between the author, M. Pierre Frondaie and M. Jacques Richepin, husband of Mme. de Laparcerie—*une rencontre bien Parisienne*.

The very-much-talked-of writer of the new play is a married man, and his wife happened to feel a little bitterness toward Mme. de Laparcerie, who returned it cordially. Each

*At the première of "Aphrodite" was seen a coiffure sans pins, sans ornaments, "skinned up"—and held up seemingly by the hand of Providence*

*Two diamonds, a good many pearls, a band of black tulle, and five curls "trim" this coiffure seen at the Comédie des Champs-Élysées*

indulged in the pastime of a very frank expression of opinion. In any other country, it might have ended there. But the bold M. Richepin demanded of the equally intrepid M. Frondaie that he apologize in his wife's place (since she would not do so), knowing, of course, that that young man must, in the nature of things, refuse. How could a French playwright apologize to anybody for anything upon the eve of the production of his piece? He would have been hissed by his audience had he done so, and on the other hand everybody was much pleased when he accepted the challenge.

THE CONCLUDING COMPLIMENTS

It was certain all along that no very great harm would be done—as none was—and equally certain that M. Richepin would present his compliments to M. Frondaie upon the night of the dress rehearsal, since otherwise his wife, Mme. de Laparcerie, might feel a bit awkward in her rôle of Chrysis. On the evening of the première the house was packed to suffocation and there was if anything more than the customary applause.

It is quite impossible for the outlander to comprehend the psychology of an affair such as this. Who but a Frenchman could take so light a thing so seriously? The mistake foreigners make is in believing that the combatants, or any one else concerned, go about these matters heavily, in the ponderous way affected by the Germans. The very essence of the affair is a mixture of temper and a sort of superficial pluck. The deeper sort of courage is not absent from the French character, but it seems to be held in reserve for other occasions, and is not called forth for such differences as are fought out on the *piste sablée* of the establishments Chéri-Halbronn, at Neuilly.

The three hundred Poiret costumes which appeared on the stage at "Aphrodite" added much to the spectacular effect of the performance and were in strong contrast to the gowns in the audience, which, almost without exception, were white. In the shadow of the unlighted baignoires where one often sees celebrities of the day and frocks far prettier than those in the brilliantly lighted salle—that is, if one is fortunate enough to catch a glimpse of them—sat many notables. Occupants of the baignoires always arrive late and stay only until the middle of the last act. They never leave their baignoires and frequently are partially screened from the orchestra by a grille.

"OUR MONNA DELZA"

In the dusk of one of the baignoires I caught sight of Monna Delza in a very becoming frock of white chiffon, cut to a deep V in both the front and the back. She wore a long necklace

*Starry begonia blossoms scattered upon one side of a soft coiffure are charming enough to win their way past the prevailing rule of severity*

*A little dark green straw and ribbon for the hat with a great deal of peacock feather for the trimming—the latest millinery boulevardier*

*"If I permit you to be slashed at all," said Madame Paquin to Mlle. Arlette Dorgère's sprigged taffeta frock, "I insist upon my pet circular flounce to conceal the fact"*

*Heels, French; silhouette, Dutch; collar, English; hat, masculine; total, a Parisienne wearing a Premet frock at Auteuil*

*Thoroughly plaited and thoroughly striped in red and green, and yellow, this blue taffeta frock appeared at Auteuil*

*A suit collared, belted, and plaited after the manner of Chéruit, and kept plain in all those places that the mode prescribes*

of very large pearls, and a magnificent diamond suspended from a band of black velvet a quarter of an inch wide, which was drawn tight under her chin. With her evening frock and magnificent jewels, she wore a tiny black hat of glazed straw, which was almost without trimming and very severe in outline. Oddly enough, it did not look out of place.

IN FULNESS OF MATERIAL IS NOT COMFORT

A young woman who occupied the baignoire just back of me wore the charming frock of gleaming white taffeta illustrated on the first page of this article. The bodice was sleeveless, had no shoulder straps, and was drawn tightly about the figure in crosswise folds and fastened in the middle of the back where it was shirred and boned. The very full, knee-length tunic was of taffeta, stiffened by a wide band of white panne satin, which was set a few inches above the edge of it. The underskirt consisted of two tight bands, one of open Bohemian lace above one of white chiffon, in the effect of the so-called pantalet skirt.

The companion of this young woman wore the frock sketched on the second page. It was of lustrous satin-finished taffeta, in that most exquisite of shades known as mother-of-pearl. A short overskirt of the taffeta was tightly draped about the hips and fastened in the back with a row of ball-shaped, mother-of-pearl buttons. Below it was a full flounce of filmy, écru colored *craquelé* lace, which reached almost to the bottom of the skirt. The bodice of taffeta and lace was held in place by shoulder straps of strings of pearls.

THE TEMPERAMENTAL COIFFURE

The hair of the woman who wore this costume was dressed decidedly high with a rather straight profile line from the nape of the neck to the crown of the head, and there was a noticeable absence of wave. In several other conspicuously smart coiffures the hair was not waved at all, nor was it fluffy. It was drawn close to the head above the ears with only the soft undulation possessed by all hair that is well brushed, and was piled rather high on the head in a loose puff with no ornaments and no pins visible. The sketch in the upper left corner of page 36 gives an idea of the effect. This style is much more mature and sophisticated than the demure, close coiffure we have been wearing, but each style has its own charm.

THE GOWNS OF A PLAY

The new farce at the Variétés has been pronounced a success—but did the Variétés ever produce a failure? The present play, "La Tante d'Honfleur," presents several stage favorites and keeps the audience convulsed to the end of the last act. Mlle. Eve Lavallière wears in it some very becoming frocks, and Mlle. Arlette Dorgère wore the Paquin model of white silk sprigged in red which is sketched on page 36. It shows the circular flare below the knee and the frills completely conceal the openings on either side. It is typical of Paquin's new models.

The Société des Steeplechases has organized a special race meet to take place at Auteuil during the visit this spring of King George

*An overskirt in new disguise but to all intents an overskirt, growing, in the back at least, from the plaits at the shoulders of this blue serge frock*

*How a tangoist tangoed one single solitary tango in this frock no man knows, but she did—and exceedingly well, forsooth—at the Palais Persan*

and Queen Mary. By a happy coincidence the race takes place on St. George's day, and so the military steeplechase is to be called the "Prix de St. George" and all of the other races are to receive appropriate names, such as "Crown," "Sandringham," and "Windsor."

THOUGH PETTICOATS ARE TIGHT THEY ARE SHORT

Thus far this season all of the race meets have been marred by rain, and many a pretty hat and frock have come to grief. The new full, short skirts, giving much the silhouette of the Dutch peasant, have appeared in great numbers. To be sure, they are always worn with narrow underskirts, but the underskirt scarcely shows at all. Madame Lanvin wears a costume of blue serge with a full overskirt over a narrow underskirt which clears the ground by five inches.

One of the most conspicuous frocks at a late race meet was the one-piece Premet model which is sketched at the left on page 37. It was of crow blue serge so fine that six paces away it looked like voile, and it was combined with black satin. The flaring overskirt of blue serge almost hid the black satin underskirt. The semi-fitted waist, which extended to the hips, was of serge and satin. The satin fronts were shirred into the underarm seams and draped in crosswise folds. Closely set jet buttons fastened the bodice down the front and there was a Gladstone collar of white silk faille. The sleeves were of blue serge cuffed with white faille, and the four-inch straight sash of serge was lined with satin and loosely tied in front.

THE HIGH CORSET FROM CHÉRUIT

Another frock which was conspicuous at this same event is illustrated at the right of page 37. It showed a new high line in corseting and had many of the earmarks of Chéruit's models. The underskirt was very narrow and extended about twelve inches below the tunic-blouse of serge, which was loosely confined just below the waist-line by a narrow belt of blue suède run through mother-of-pearl slides. Beneath it an overskirt of a band of serge pressed in very fine plaits, and a deeper flounce of the serge, knife-plaited, fell below the knees. The tight sleeves were cuffed in serge and had frills of white batiste. The wearer of this frock drew her fur tightly about her neck and shivered in the icy wind, although she stood close to a glowing brazier.

BERNARD CREATES A GIRDLE

A Bernard costume which was worn the same day is sketched in the lower right corner on this page. It, also, showed a surprisingly high-corseted effect and a very new line in the girdle, which was placed at the normal waist-line and drawn lower directly in the middle of the front, just suggesting the

(*Continued on page* 142)

*"The high-corseted effect? Of course," shrugs Bernard without the quiver of an eyelash, "and something new in girdles. Here is one slightly low in the front"*

*Withdrawing from the front of the skirt in favor of sash-ends, the overskirt of this black taffeta gown gathers itself together for a flare in the back that flaunts itself conspicuously when Madam stands still, and when she dances, waves and billows like a silky sea. From gathers beneath the arm, the basque is buttoned with new snugness about the newly high-corseted figure; the sleeve, too, in spite of gathers in the seam, is "skin" tight*

*To give countenance to the skirt, the Niniche hat with its black paradise flares with an equal sprightliness and assurance*

*A gown without a gather!—in bodice, sleeves, or skirt. The overskirt finds a new way to flare by being cut in a circular piece and box-plaited. The entire costume is of dark blue broadcloth with a mother-of-pearl ornament at the belt and, save for meager frills of lace, there is not so much as a curve in skirt or bodice to detract from the flow of the tunic. The slit but serves to increase the realism of what is called the pantalet skirt*

*Even in the gray satin that covers the hat, there is no fulness; and the bunch of violets at the back is as snug as possible*

*Granted no plaits and scant flare, an overskirt of black faille attracts its full share of attention by thick-set stripes of red and yellow; and that the blue serge of the suit proper may not be restricted to too limited a province, a broad sash and bow of it fall low from front to back across the silk. The two rows of buttons, one on either side, that are conceded to the jacket, are made as little obvious as possible by a covering of the dark blue serge*

*The hat takes its note from the skirt and is of red satin even to the feathers, to which fronds of paradise give a touch of nature*

**IF IN A COSTUME THE BODICE SUBMIT TO THE NEW RULING OF "NOT AN INCH TO SPARE," THE OVERSKIRT IS THE MORE LIKELY TO DEMAND ALL OUTDOORS TO FLARE IN**

**MANY NEW YORKERS AFTER A SUMMERY WINTER ELSEWHERE RETURN TO NEW YORK FOR A WINTRY SPRING**

*Mrs. Hermann Oelrichs, after leaving Palm Beach, braves the wintry spring of New York in a walk on the Avenue*

*A short time ago Mrs. French Vanderbilt, with a party of friends, returned to New York on the Mauretania*

*On board the Mauretania Mrs. Norman Whitehouse was a gay member of a gay party of well-known people*

Photographs copyrighted by Underwood & Underwood, N. Y., and by The International News Service, N. Y.

*Mr. and Mrs. William R. Hearst enjoy a walk on Fifth Avenue, when the almanac, but not the thermometer, declares it spring*

*Mrs. Harry Payne Whitney, whose "Marble Fountain" has recently won the National Arts Club prize*

*Miss Helen Huntington with her fiancée's mother, Mrs. John Astor, who recently returned from abroad to attend her son's wedding*

# AS SEEN *by* HIM

## A Short Season and a Merry One—"Titlemen" Whose Titles Do Not Insure Them to Be Gentlemen, and Impostors Who Pose as Princes of the Houses of Foreigners

HAIL to the suburban sports season—a short and a merry one! How refreshing it is to be out in the open after a feverish winter of dances and pageants and reforms. The Long Island program is most attractive, too, this year. Piping Rock, the ideal playground, has scheduled diverse amusements; at Cedarhurst the first meet of the amateur and gentlemen's races is soon to occur; even Belmont Park promises sport, and Meadow Brook is ready for polo.

### THE ANGLO-INDIAN SPORT

Lord Wimborne may come over with the international polo team which will play the first of its series of games on June 9. However, we shall have much polo before that time—at Devon, at Piping Rock, at Bryn Mawr, and at Great Neck. Many of our crack players, not necessarily the great stars, but sportsmen of whom we are justly proud, have been in England for the hunting season this winter. Lord Wimborne, who was until this winter Lord Ashby St. Ledgers, has been a frequent visitor to New York, and he was, if I remember rightly, best man at the wedding of his cousin, the Duke of Marlborough, to Miss Consuelo Vanderbilt, at which time he was known to us as Hon. Ivor Churchill Guest. I doubt whether Lady Wimborne comes over now even if her husband does decide to play his spring polo in America. She is a charming Englishwoman, a daughter of Lord Ebury.

Some one has said that polo is essentially a pastime in which those with restricted pocketbooks have no place, and it is true that this English game does not seem to appeal to the masses as does baseball, nor has it the attraction for the primitive mind which is so evident a quality of the racecourse. However, polo is intensely exciting and thrilling to the initiated, and last summer it was proved that other people besides those who were in society took some interest in the matches. Also, the international match left us all drunk with victory; and well it might, for polo is an essentially English, or rather Anglo-Indian sport. In my father's day polo was, at least in America, a most restricted amusement. It used to be played, as I remember it when a lad, on the grounds of the old Country Club at Westchester. I have a dim, indistinct recollection that the round, red, monkey-like caps which the men wore then, and which fashion afterwards appropriated as headgear for women, were especially fascinating.

### QUESTIONABLE "TITLEMEN"

There are rumors that Newport will have more foreign visitors this year than in former seasons, and this brings up the question of whether we are careful enough as to whom we admit into society. Is it sufficient that a man's name has appeared in one of the numerous books of social reference—in the Peerage or in the Landed Gentry—in the various annuals of the different Continental countries, or even in the pages of the sacred Almanach de Gotha? Are we not allowing America to become a clearing-house for decayed and degenerate nobility? When a son is a black sheep, is he not sent to the "States" in search of the inevitable American heiress? We are more fortified against England than against other nations in this matter, as we can find out about people there more easily, and there are not such large families as in the Latin and Teutonic countries. An Italian or Spanish grandee with a long line of ancestors and a princely title may be, for all that, a detrimental, and there are so many sons and daughters of Italy and Spain and Austria that to index them all, not alone by their titles, but according to their good and bad qualities as well, is almost impossible. To be *au courant* with all the latest developments of all the scandals of all the foreign families is an impossibility to the average hostess.

### RUSSIAN PRINCES AND ITALIAN COUNTS

So far, Russo-American alliances have been few, probably because there are so many Russian princes that the title means little. As for Italian counts, they are so prevalent that the title seldom calls to mind an individual; it means merely a species. Of course, some of these young "titlemen" are very worthy. In fact, I know of over a score or more of men of excellent family—titled, noble, and even princely—who are quietly working in New York and making no boast, giving no hint, of their ancestry. Indeed, only a few years ago, an Englishman of an old and honored family, himself an officer of distinction who wore the Victoria Cross for bravery in battle, almost starved in a hall bedroom of an East Side, New York lodging-house.

On the contrary, however, there have been recent developments in New York which show how careful we must be about admitting foreigners into society. A writer in one of the newspapers was a real benefactor to the public when he called attention to the existence in this city of money lenders on foreign post-obit bonds, and of certain foreigners who received a pittance from these people. A significant bit of conversation overheard recently during the tea-hour at a hotel threw a wonderfully penetrating light on this situation. "It is hard pickings now," one foreign-looking man remarked to another; "one must live by dancing. What does that bring you? Only a free ticket and a cup of tea from some old woman; nothing more. Formerly I could do well at bridge and make a very decent living." The last bit of this confession is especially illuminating. Many of these men have been forced to leave their homes on account of card scandals, and it is well known that they can easily make "a decent living" by playing cards away from home.

One good question, however, to ask oneself about an apparently unattached foreigner is, "Why is he over here?" If he is a traveler, or if he is interested in a business enterprise, or if he is an agent of his government, all well and good; but no foreigner of good position at home is content to be a *chevalier d'industrie*. Personally, I am always suspicious of self-expatriated foreigners of high degree. But, perhaps, after all, Newport will not get many of them, as it has no hotel, and unless a man is a house guest he must perforce keep away.

### AMERICAN HOSTESSES IN LONDON

In London the season is on with its state functions, great entertainments, and operas. Many of the principal hostesses are Anglo-Americans. Lady Cunard, daughter of the late E. F. Burke, will probably bring out her daughter this year, and Mrs. Francis H. Leggett had her daughter presented at a March Court. With Mrs. William B. Leeds—I pause when I write the name of a charming widow, because engagements and weddings follow so fast upon one another that before the ink is dry there may be another change of name—Mr. and Mrs. James B. Duke, and Mrs. Waldorf Astor, the Duchess of Roxburghe, the Duchess of Marlborough, and Lady Paget, all of them always gracious and hospitable, there is quite an Anglo-American circle in London. Mrs. Bradley Martin, who I hear, has taken a country estate near that of the Cravens, and the Countess of Craven are, of course, in mourning.

Photograph by Rochlitz Studio

MRS. STEUART DAVIS

*Mrs. Davis was formerly Miss Agnes Le Roy Edgar, and is the sister of Mrs. Richard H. Williams, Jr. Each summer sees her at Southampton, where she is a member of the enthusiastic younger set of Long Island sportswomen*

# THE CYNIC IS RIGHT—
## *But*
## SO IS *the* SINGER

OUR spring poet is a standing joke; but at least he is able to stand. He suffers from a romantic oblivion of certain of the cold, wet facts of life which are sufficiently evident to his readers, and he is the more unfortunate in that the whole traditional poetic version of the spring is about a month too early for the climate of our quarter of the world. We read of the blustering winds of March, the showers of April, and the blossoms of May; but for most of us, March is still sheer winter, and the May-day of the British poets falls somewhere near the first of our June.

EVEN if we correct the lyric calendar, and go seeking the springtime of the singer at the season he really describes, we encounter many other and less pleasant matters undreamed of in his rosy philosophy: raw winds and roaring streams, sodden pathways and fields yet sallow with dead grass and shreds of dirty snow left over in the shady places to mock the coming of the flowers; and up to the very threshold of summer, a general untidiness as though nature needed housecleaning. This is mere obvious realism, but the strange thing is that we also find, among these very disillusionments, and somehow, as a very part of them, all the color and breath and music of the poet's dream. There are the blossoms, despite the mud and the dead grass; the pale baby-leaves that Corot loved; the birds' reawakened revelry; the new warmth in the light of the sun; and, surer than any of its outward symbols, the old mysterious rise of life and longing in our own blood answering to the freshness of the year. It is all true,—the Cynic and the Singer are both right; only each has told his own half of reality. And if ever a god had feet of clay, it is this young deity, the poet of Springtime: whereby—it may be worth observing—he avoids the reproach of footlessness, and walks the more securely with his head among the clouds.

EVERYTHING in the world, from the least thing to the greatest thing, has the same duality of sneer and song, the same mutual emphasis of glamor and absurdity. All the cheap jokes are quite correct. Roses have thorns, and they also have green bugs in them,—which is worse, because while pain may be taken in a spirit of high tragedy, the only refuge from nuisance is a sense of humor. Young love may not discover actually that Phyllis can not cook and that Corydon hides under the bed in the presence of a burglar; but it must learn just as surely that she has her unangelic futilities and that he is far other than a hero. They will squabble over little things and despair over less, and they will find marriage much more complicated and more bothersome than a honeymoon; for that matter, the honeymoon itself will be somewhat uncomfortable. A baby is a chubby, pink angel, and a sacramental miracle; it is also an unstable and messy little animal with a horrid faculty of producing penetrating and objectionable noise. One can not live honestly with it for a year without conceding that ugliest fact in the world, original sin; nor without discovering that most beautiful of facts, unreasoning love. Life is verily one long disillusionment, but the curious thing about it is that the process of disillusionment does not prove that the illusions are not there; it proves that they are not illusions. We pinch ourselves to be sure that we are awake, and recognize our dreams translated into the realities of common day. Thorns and green beetles prove the rose, and so improve it; for artificial roses have neither. And if there were nothing but roses, we should not know them from cabbages. Only by familiarity with ordinary speech do we care for song.

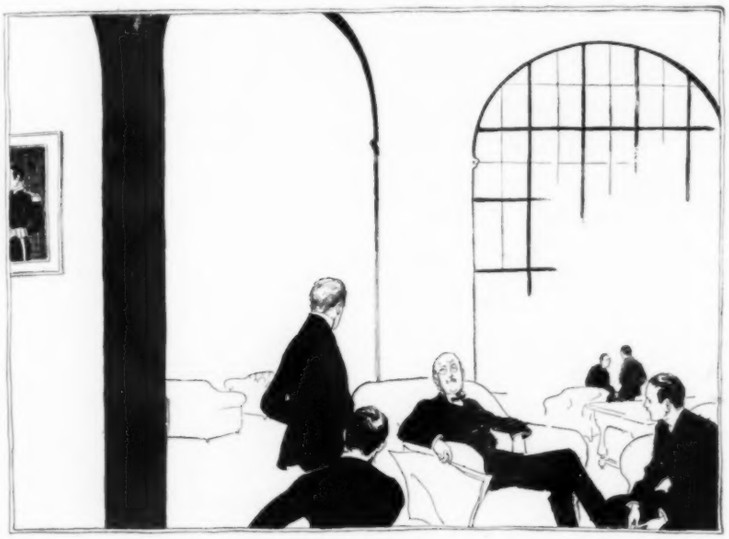
AND this is for us the value of the dual romance and realism of things,—that it answers to the like duality within ourselves. The wise old dreamers of the Middle Ages—to whom our modern science pays momently a greater tribute—called Man a microcosm, saying that he comprised in little all the elements that go to make the world. It is true enough that we are all of us beasts; but it is equally true, and more important, that we are all of us gods as well; we are even in a sense greater than either, by virtue of that very combination which is our humanity. All our work is only the realization of dreams. All our weddings are with heroes and angels who develop afterwards for our greater comfort into men and women. The reason why no religion has ever yet imagined a wholly satisfying heaven is really quite simple: they have all left Earth out of it, for heaven is Heaven only while it is above us, and our idols are the more divinely human for their feet of clay.

# IN *a* CLUB BUT NOT *of* IT

## Rules for the Guidance of Club Guests: Speak Not until Presented, Criticize Not that You Be Not Blackballed, and for House Charges Pay Cash

"THE WOMEN," observed little Tom Staire, dropping into a chair beside me at the Constitutional and reaching for the bell, "are getting knowing—very knowing! Here is a note just come to me from a girl up the state who has been put up at the Colony, and wants me to give her some points on the 'etiquette' of visiting in clubs. And twenty years ago, sir, they were passing these windows with their eyes cast down! Now it appears to be time some one should write a book on 'Betty at the Club, or What Every Girl Should Know.'"

Why, indeed, as Staire suggests, should a paper not be written for this young woman to aid her in her new pursuit of club ethics, and even written in a spirit of social uplift worthy of the great Mr. McAllister? Seriously, she was quite right in applying to a "learned friend" in such a social emergency, because for either a man or a woman to be made the guest of a club is a compliment, and one wishes, on one's host's account as well as on one's own, to appear neither ignorant of its usages nor regardless of its conventions. What knowledge I have, therefore, of visiting in clubs of men, I propose to put at her disposal, and she may glean from it what she finds suitable to her own needs.



### WOMEN'S CLUBS AS MEN SEE THEM

The modern woman's club is organized on lines precisely similar to those of masculine establishments; their comforts and exclusiveness have naturally been adopted, and—though I can discover no rules against pipe smoking in the house books of the women's clubs I have had the honor to inspect—all customs and regulations are practically alike. May I remark, besides, Mesdames, having enjoyed the pleasure of your hospitality, that your club houses are elegant, your foods a marvel, your servants quiet and well trained, your wines sound and properly tempered, and your entourage, in short, what one would expect to find in homes superintended by the ladies who constitute your board of governors and house committee? But let no one expect me to go from these things into more intimate secrets. At the Constitutional we have our own little confidences, and warn each other about this house and that, this person and the other, and shut our door for what appear to us sufficient reasons. I take it you indulge in the same freedom, and criticize and blackball on the same high moral grounds. I, therefore, will run no risk of your disfavor. Rather will I chat on visiting in clubs in general; any solecisms I may relate have all occurred, you will be good enough to recall, in strictly masculine organizations, while the elegance and politeness I may have occasion to cite, are merely what I hope you think we practise when by ourselves.

### BEING A GUARANTEED GUEST

For an out-of-town guest the usual visit at a club is from three days to two weeks; and to be admitted one need only present a card signed by the secretary of the club to the clerk at the desk. Naturally, a member who puts up a guest invites him to luncheon or dinner and takes pains to introduce him among his friends. At the expiration of a visit, it is a politeness—not, however, much observed nowadays—to write a note to the secretary, thanking the club for its kind hospitality, and the pleasure of a visit in it. More frequently one simply sends a card in acknowledgment. It is also, of course, essential to ask at the desk before leaving whether there are any house charges, and if there are, to settle them in cash. Nothing hurts a guest's standing like leaving an unpaid account behind him, for a club debt is a debt of honor.

To be a visitor at a club is to be guaranteed by your host both socially and financially. He is responsible for every motor you hire, every meal or cup of tea or cocktail you sign for. He assures the members you are a perfectly proper person to know—and they prove to you that they believe it by never speaking to you unless personally introduced. For you, it is almost as unwarranted a liberty to address a member you do not know as it would be to assault him on the street. I remember a certain young journalist who had recently been elected to the Constitutional, venturing to say to old Southmeade, "Good morning. A pleasant morning."

"Sir," cried the outraged old gentleman, "I have been a member of this club for forty years. It's a pretty big place. If it isn't big enough for you and me both, I'll resign. Good day."

The snub was for the man, not the stranger, but I mention it as a warning to people coming from smaller towns, where every one in society is accounted for, to our larger New York clubs. While you are a guest, the club is yours; the members are known to you only when you are duly presented to them.

### A CRITIC'S FATE

But whatever you do, or however much you may be taken into the bosom of the club and made to feel at home, remember you are a guest, and do not criticize. I shall never forget the deplorable consequences to my poor friend Smith of infringing this unwritten law.

Smith was a well-connected man. He was a modest, cheerful, kindly man—a man most unobjectionable and eligible in every sense. He came to New York quite frequently. We were always glad to put him up. He felt perfectly at home, and had made many friends. His name was actually up for election when, on one unlucky night, upon something going wrong in the club affairs, a number of the members wished to register their displeasure. Some one asked Smith to sign the complaint book with the rest. The thoughtless youth did as he was requested. Nobody said a word. But when his name was brought before the board of governors, was he elected? No. He was blackballed—unanimously. He had committed an unpardonable breach of club ethics, and the Constitutional flag will never fly at half-mast for him.

### NO FRIENDS OF FRIENDS

Above all things, a card to a club is never worded "Mr. ——— and friends," and no guests are permitted to introduce strangers. A club is a home, guarded by every convention of selection; we entertain our friends for stated intervals, but not our friends' friends.

To a guest, indeed, arriving without his host, a strange club offers but cold hospitality, and I know of no place on earth where one is made to feel so intentionally, so evidently an outsider. You enter a room. The members are sitting about laughing and chatting, sipping and smoking. They glance at you. Each cheerful face freezes into our charming, Anglo-Saxon, how-the-deuce-did-you-get-here stare. You ring the bell, you order refreshment and spread out your newspaper. The talk goes on. Nobody notices you; unless you choked, they would not look at you again. You may order dinner and stay on every minute for a week; it will be just exactly the same.

If you are a veteran, you do not mind. You take it for granted. You would think the members in bad form if they welcomed you. You perfectly understand that they understand that you understand. If they are Brown's lot you'll meet them anyway; if they are not it does not matter. You are quite at ease for you know beforehand how gracefully familiar and cordial we all are to strangers. But if you are young or new at the game, it is safe to say you will never have felt so cut, so snubbed, and self-conscious in your life. You are vouched for by one of their own set; won't somebody speak to you, nod to you, throw you a word?

### "MR. SMITH, MR. JONES"

"Where is our host?" says a man getting up. You wonder if perhaps he means you, whether, indeed, you did not make a mistake in coming by yourself—

Then presently Brown saunters in. Good old Brown; you were never so glad to see any one in your life. You beam at him. He introduces you. Chairs are brought to the table, and everybody all at once wants to ring the bell in your honor. In two minutes you are surrounded by the most genial, hospitable lot of men, who accept you as a matter of course and treat you as one of them. Surely "Mr. Smith, Mr. Jones," is a wonderful formula for liberating pent-up good-fellowship and kindliness, and for making the guest welcome to club hearthstones.

R. S.

Scotch plaid, the rival of the Roman stripe, figures brightly in this Drécoll dress. The long, plaited tunic over the plain skirt, the sailor collar of plain taffeta, and the sparse, well-placed trimming suit this model to the girl in her teens

A black picot turban with a knotless bow of black or colored ribbon makes a capital hat for the summer tailor-made. The striped crêpe blouse suggests itself as a possible third part of the suit

The bolero of Spain and the blouse of Russia are agreeably united in this upper half of a street dress. Spring weight duvetyn, with braided ornaments that incorporate the bright colors of both countries, would make it very smart. For a guimpe, separate blouses simply made could be worn

The girl who would dance the summer away—and most girls will this year—might choose a Paquin frock, for none is more comfortably wide at the bottom. This model of tulle is kept from blowing away only by ropes of pearls

**THOUGH THE MATRON MAY NOW DRESS LIKE A MAID, THE MAID MUST DRESS LIKE HERSELF, AND HER RESTRICTIONS ARE PRESCRIBED BY GOOD TASTE ATTAINED THROUGH COMMON SENSE**

*Having granted a long tunic to the prevailing mode, Callot makes the rest of the gown to suit herself, achieving a grace that warrants her presumption. She cuts the skirt of brown moire taffeta longer than the spring is supposed to favor, edges the black tulle with the same material, and enlivens the black and brown effect by putting upon the tulle bodice broad bands of burnt orange taffeta*

*A skirt of black taffeta with tight yoke above and meager loops below, which the tunic seems to begrudge as an abbreviation of its new length, is completed by a coat, sleeveless in compliance with the season's sleevelessness. The Gladstone collar of the coat meets at the throat, but the revers flare to display the écru net bodice draped with "craquelé" lace, which is enjoying such high favor*

*A silk with a brocaded figure between stripes of light French blue and white suggests old-fashioned things—a suggestion which Callot accepts when she puffs the back of the skirt without lifting it, makes the sleeves tight, and drops the black velvet sash-ends quaintly in the front. From the sleeves and over the revers, which with their binding offer varied angles for the stripes, falls filet lace*

**PAYING SLIGHT TRIBUTE TO FASHION'S TRANSITORY FANCIES, CALLOT THIS SPRING PURSUES THE ALMOST CLASSIC TENOR OF HER WAY AND MAKES GOWNS SPEAK LESS OF ANY SEASON THAN OF CALLOT**

*A frock that is consistently Jeanne Lanvin in its girlishness and consistently old-fashioned in its use of white braid binding on white taffeta, and in the gathered puffings on the gathered skirt ruffles. Braided Lanvin roses are scattered—no, precisely placed, at carefully calculated intervals*

*The only tight things about this model are the cuffs and the skirt hem; everywhere else fulness prevails—in the bodice and sash of blue, amber, green, and yellow striped taffeta, and in the pannier of plain blue silk. Large is the organdy collar, and full and deep are the cuff ruffles*

*Shinier than shellacked straw is bamboo, pressed by Lanvin into a turban to support four flaming pillars of metallized, burnt ostrich*

*Here draperies gathered close and flat over a skirt of chiffon flatly plaited preserve a universally slim outline that is unusual*

**THE CHARM THAT GATHERINGS CAN GIVE AND FULNESS SUPPLY—A SHINING BEACON AMONG HATS**

# THE YOUNGER GENERATION

*A boon alike to mother and son is this suit, quaintly named "Old London." The shirt eliminates all but two buttons and uses an under yoke to fill in the low opening of the neck*

*A blue serge coat with a piece cut out in front to show the skirt, a tiny white crêpe dress turned up at all the corners and faced with Alice blue silk, and a much buttoned, much belted coat*

*No game, however strenuous, can disarrange this simple romper of striped percale, collared and cuffed and hemmed with gingham. This, and suit at extreme left, from Ford*

*There is something about a crisp green linen frock made even crisper with tucked white lawn for waist and front and pipings that inclines one to stand very straight and be good*

*To keep still in a dress so adapted for play takes self-control. The white crêpe is held by cording; and lace edges the pink-embroidered cuffs. Photographed models from Gebrüder Mosse*

*A daintiness that makes them no less practical is given these rompers by the collar and cuffs of lawn, hemstitched and edged with lace. The fulness is confined by smocking*

# THE WOMAN WITH *the* HOE

*In lieu of hours of painstaking designing one merely decides whether blue or green or rose color is becoming, and orders a half dozen blue or green or rose colored smocks*

## To Her Primitive Joy of Digging in Real Dirt the Wisest of All Gardeners Adds the Enormous Satisfaction of Wearing Smocks Colored Chameleon-wise to Suit Each Succeeding Season

TO the uninitiated a smock suggests one of two things: a loose and spotty blue linen garment worn by a painter, or a trim and tidy bit of linen worn by some child with very few years to her credit. To one who has been converted to the smock idea, however, it means a comfortable sort of garment-of-all-trades that has grown out of the summer needs of women who have come to take an active interest in their gardens, and who love to get down on their knees and dig.

To the gardener, smocks are heaven-sent garments that require little thought in their designing; one merely decides that blue or green or rose color is becoming, and orders half a dozen blue or green or rose colored smocks. However, one gardener who is called by her friends the "Wisest of All Gardeners," perhaps because she, her mother, and her grandmother have all been hard-working gardeners, has made an art of planning her garden outfits. For three generations her family has kept diaries of the daily progress of their garden on the Hudson, and this Wisest of All Gardeners has perfected the art of dressing sensibly and becomingly. Not only has she done this for herself, but she has proved the practical value of her ideas by launching a garden outfit business for the benefit of her pet charity. It is the function of this business to supply tools and smocks and aprons and baskets and garden diaries made and sold by real gardeners.

Not only is the Wisest of All Gardeners an authority on matters of this kind, but her friends go to her for fresh inspiration when their knees are sore from bending, and when they have forgotten where they planted the wallflowers. She cheers them so that they make themselves smocks of gayer hue, paint the handles of their garden tools to match, don new sun-hats that will shade the blistered spots on the backs of their necks, and go back to their digging comforted.

This gardener believes that the garden is worthy of carefully planned smocks and hats and shoes and tools and baskets. However zealous she may be in advocating their use, she by no means originated the idea of smocks for general wear. Some artists found them in Kent on a visit at Edith Craig's ancient Tudor farmhouse, "Small Hythe." There were so many guests that they spilled out from under the tiny thatched roof and slept in barns at the homes of neighborly neighbors, and all of them wore smocks. They wore them all day long—put them on in the early morning and lived in them until dinner time, when English convention reasserted itself and every one dressed for dinner.

### IMPORTING AN IDEA FROM KENT

These artists brought the smock habit back to America to their garden-loving friends, who live in them during all of the Long Island summer, and bring them into town in winter. In town they wear them over respectable gowns as one wears an apron, but in the country each and every one of them wears her smock over a short skirt or baggy khaki trousers. A smock of green linen, with a loose skirt of tough, green denim beneath it that comes just to the shoe tops is suggested as a practical beginning for a garden costume. It is desirable to purchase heavy, flat-soled, broad-heeled shoes, or perhaps sandals. She who hates the idea of a skirt, may wear loose bloomers or knickers of the same stuff as her smock, and thick stockings like those worn by small boys. The Wisest of All Gardeners herself wears knickers for real work, and hangs her skirt on the garden gate, which means "No Admittance!" She wears thick, loose, yellow chamois gloves, and smocks with long sleeves to protect her arms.

### EVERYTHING OF A COLOR

This gardener makes her smocks of almost any material, and if she doesn't find the material the right color originally, she dips it in dye until it is the right color. One of the loveliest of her smocks is a hip-length one of coarse, unbleached muslin. It was first stitched and smocked; next it was dipped in yellow dye, then in red, and now, it is a soft, coral yellow-red, with the smocking touched up with black and yellow thread.

Another successful smock is made of a cheap, sleazy Canton flannel. This is a rather long one, dyed a deep orange, and worn over loose, blue denim trousers like those of the French baker boys. A loose sun-hat—which has also been dipped in the orange dye—with a blue ribbon about the crown, is worn with it.

The planting outfits possessed by the Wisest Gardener of All include a square splint basket painted whatever color harmonizes with the smock with which it is carried. Into raffia loops, twisted through the splints are fitted the garden tools with handles painted the color of the basket. Included also in each outfit is a small kneeling-pad of denim or burlap faced with oilcloth, and bound with carpet braid. These "rheumatism pads" save many an ache.

For the days when the digging is over and blossom time comes, the Wisest of All Gardeners has huge, flat gathering baskets fitted with shears and a spool of wire; the shears are attached to the basket by a woven cord of raffia. The gathering baskets are also painted in gay colors, and nothing pleasanter to the sight can be imagined than the Garden Lady in a yellow skirt and a green-blue smock, with a green-blue gathering basket piled high with pink roses.

# THE LADY *of the* GARDEN

## In a World Where Much Will Never Please Us, Let Us at Least Make Our Lawns to Suit Ourselves

*(Note.—Under the title, "The Lady of the Garden," Vogue is presenting a series of articles on garden lore. While these little essays are written in a charmingly dilettante manner, they nevertheless contain a rich vein of practical advice, for the Lady of the Garden writes as one who loves, and her gardener talks as one who knows)*

I THINK that it is really quite too good a thing to be true—but it is true! And that is the way with everything about this seemingly enchanted bit of land, my garden. Whatever I have wanted to add, there has been ready at hand exactly the sort of place needed for it, in exactly the nicest, quaintest, most unexpected relation to the other parts. I can never quite understand it.

Given, in the first place, just an old Dutch, stone farmhouse, I suppose I might call it, standing not over seventy feet from the road over which, when the house was built, the mails were brought to the settlers along the Hudson; and given in the second place about a pocket-handkerchief of earth surface around it, it seems that nothing short of the special favor of the gods could have located the house so exactly right. It stands on the edge of a slope that falls away both to the south and west, and falls away sharply enough in the latter direction to let my stables and an entire service wing drop decorously out of sight.

All of which I am moved to consider because the plan which I have been having made to send to Wilhelmina has come from the surveyor, and I have been sitting here gloating over it and thanking my stars for my garden and for a gardener like Tully, to whose skill it is all a veritable monument. Indeed, I am prompted here and now to register a vow to set a tablet in the kitchen-garden wall, above the main gate that leads in between the glass houses, setting forth the fact that this is his work that he performed "A.D. 1905-1914." Why have I never thought of this before? Of course, his creation should be credited to him, quite as much as the dials or the hermæ in the winter garden are credited to their sculptors—or a picture to its painter, or a book to its author. I will word the inscription and attend to it at once, and surprise him with its "unveiling" on Patriots' Day, perhaps. He had an ancestor at Lexington, so that would be an added compliment, I am sure.

### A MAP OF MOODS

The chief reason that I have been so anxious to send the complete survey to Wilhelmina is that the entire driveway arrangement and front "landscape" planting have been rearranged since the years ago that she went to the orient. As a matter of fact, though, I wanted a map of it all, myself, almost as much as I wanted to send her one, for I was simply consumed with the desire to know how our work would compare on paper with professional garden plans. Here in my garden each feature has come into existence independent of all the rest. There has been no preconceived plan, it has all grown in response to a wish or a need or a mood.

It was a mood that was finally the undoing of the old driveway. The wish to have it different had always existed, and so, from the artistic viewpoint, had the need of changing it. But it was just a wilful mood in me one day that actually brought about the change. We had all always detested that old driveway swinging in from the road and out to it again in the ugly half circle that brought us squarely to a front "front door," under a silly porte-cochère. But somehow we had never any of us had the wit to know where else to put it; so there it had stayed, year in and year out, swinging across the lawn on the arc of a little girl's jumping rope, which it described with maddening precision and accuracy, particularly when viewed from the windows of the sitting-room, above stairs.

### GARDENING BY VISIONS

I spent days in walking about in circles, doubling on my tracks and squinting at this house corner and that tree, until the feathered denizens of the neighborhood nearly went out of their minds. At last, one day, I saw, as in a vision, the picture of the alterations completed exactly as they are now.

The changes involved were radical, indeed, and startled me. They included the alteration of the house entrance itself and demanded the addition of a little, odd-shaped wing—precisely the thing to give me the master's office, I had so long desired—and the elimination of the porte-cochère. The driveway was to be shortened and concentrated into a big, graveled turn-around that would permit one gate to serve, and one gate ought to, always.

Of course, the rearrangement brought what lawn there was before the old house into much better shape for treatment, for it was no longer divided; and further, it was no longer so open and vulgarly inviting from the road. In the old days it was as eager looking as the dooryard of an inn.

More pines went in at once, to close the gap where the second gateway had been at the northeast corner of the place; and these took their place naturally with the planting already there, because this was practically all coniferous, massed thickly as a protection to the winter garden, which is just south of this division. So this northeast corner is now really a lovely miniature pinetum, and I have had a seat tucked away in the midst of it, and a way opened out from the winter garden so that I may steal in there and sit and listen to the whisperings above that are never stilled.

The great beech tree, which it is quite possible to believe is as old as the house itself, was, of course, to be preserved at all cost. Here again the fates were on my side, for it stood just where it could serve as the pivot of the new turn in the drive, and be also "the great tree before the door" that was as much a part of home to the good Dutchman in days of yore as his house itself. It had not stood before the door in the beginning, for the old door was actually in front, and the tree well off at the side; but this is just another instance of how wonderfully everything worked out, for now it is before the door, as it should be.

Trellises and vines over the walls of the garage—which was the stable—have done away with the difficulty of a lack of proper distance between it and the recessed house entrance which it faces. As a matter of fact, the living portions of the house are as completely cut off from this utilitarian quarter as though they were a mile apart.

### SHADES OF AN ABORIGINAL FOREST!

Several of the old trees had to come out, and the old shrubbery had all to be moved, in order to clear up the lawn and give it the broad, unbroken sweep I had resolved it should have. I mourned these trees less than would be supposed, however, because I little loved their kinds—fancy exotics every one of them, and each different from its neighbor. Here, for example, on my lawn, grew this one fine old native beech, with two horse-chestnuts, a Norway maple, a European linden, an angelica-tree from Manchuria, an empress-tree, and a ginkgo-tree from Japan, a cork-tree from China, several Lombardy poplars, and a Babylonian weeping willow to keep them company. Shades of the aboriginal forest, what a collection—and Tully admired it!

The poplars still stand, and the linden—but the others, all save the dear old weeping willow, I condemned without a quiver. The willow I did regret. I was comforted, however, when I had planted a lusty young shoot that I cut from it, over beyond the beech at the end of the retaining wall which divides the upper level drive from the lower level one to the garage. In this position it will sway and sweep and weep over a slope as it grows up, as the willows of Babylon always should. It will break up the great width of the driveways here very pleasantly, and seclude the entrance more completely from the road, as well as screen, in a measure, the plunge to the basement floor of the garage.

The linden stood near the old east or northeast gate, so now it is fairly in the midst of the pine grove—anomalous to be sure, but not seriously so. The poplars were grouped about the west gate, and are therefore the sentinels on guard at the present entrance. I am delighted to have them, green exclamations of welcome, gracious yet never effusive.

### NEW TREES FOR OLD

To choose new trees more suited to the place than the assortment it had so long entertained, was the task I set myself, never suspecting the difficulties ahead. Of course, the people who had

(*Continued on page* 108)

*A lawn should be like a green and quiet glade within a wood, and the trees about it, to follow nature, be dominated by some one variety*

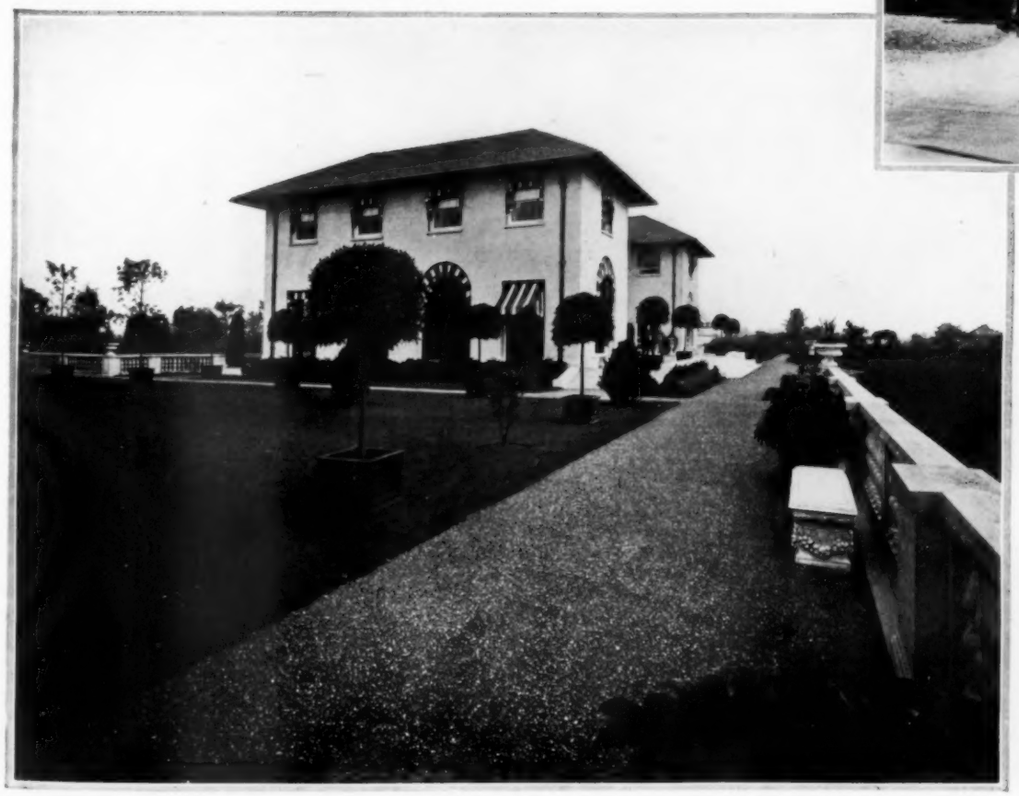
*The shifting sun upon the beeches and the silvery shadows among their leaves delighted the heart of the artist and tempted him out daily to paint that corner of the lawn*

**THE ITALIAN VILLA ARCHITECTURE OF THE COUNTRY HOUSE OF MR. EDWIN DREXEL GODFREY, AT RUMSON, NEW JERSEY, SECONDED BY THE ITALIAN FORMALITY OF THE GARDEN, PRESENTS A PICTURE OF STATELY DIGNITY**

*Beyond the brilliant garden rises the imposing mass of the white stucco house, topped by a red tiled roof. Formal bay-trees stand like sentinels on the formal terrace*

*Tea house above and boat house below, this attractive building at the edge of the river copies in miniature the architecture of the house*

*Where the passer-by may enjoy the sinner's privilege — a glimpse of paradise through closed gates*



*More complete absence of ornament or ornamental line would be difficult to imagine. Save the conventional arch of the doorways and the formal round tops of bay-trees and shrubs, not a line varies from direct horizontal and vertical*

# AN ART OUT *of the* HANDS *of* PEASANTS

## With a Little Boldness of Color and a Little Artistic Daring the Usual Things of the Home Are Made Unusual

FASHION in household furnishings changes so gradually that it is apt to seem a very different thing from the fashion that governs gowns and hats, yet it is ultimately as radical in its variations in the one case as in the other. At present, even, there is developing a style in household furnishings which is distinctively new in its effect, though old in its inspiration.

This new ideal is due largely to the widespread interest in the simple peasant arts of Europe, especially those of Austria and Hungary. So much inspiration has been drawn from the peasant industries of all countries that it is impossible to tell where the influence of one ends and another begins. It might seem that this haphazard combination of ideas would breed confusion and be unfortunate in its effect, but on the contrary, the artisans who are giving their time to this new work are creating objects far more interesting in color and design than those usually offered for the simple uses of the home.

Of course, in America, there are no peasant traditions on which to base a revival of decorative art, so inspiration must come from the primitive art work of other countries. We are charmed with the naïveté of the peasant who paints his plow handles and the many tools of his daily work, and we know these things are good because they are sincere expressions of his point of view. The fact that utility is never sacrificed to ornamentation makes for sound design. We do not wish to imitate the peasant, but we can learn to appreciate his sincerity, and so arrive at sincerity in our own expression. As a result of studying these artists, who are unhampered by tradition, the value of color is coming to be understood as never before, and is being used more daringly; and a second result is this same interest in the beautifying of household utilities. Even famous portrait-painters are now taking time to decorate the doors of their kitchen cupboards. They would gladly paint the cupboard doors of other men, too, for a consideration, but it is unusual to think of cupboards as having decorative possibilities, and few are willing to pay the artist's price.

*For a small color print of peasants, the frame is decorated in circles of red*

*Black and orange checks harmonize well with this sharply defined print*

*Above colored flower-pots, poise brilliant birds to seem like fleeting visitors of a moment*

*A Dutch cabinet that shows, in care of inconspicuous detail, delight in the designing*

*Mirrors afford an excellent excuse for unique frames such as this in black and gold*

*Love-birds on a garden stick that truly illustrate their name*

*About a mirror runs a bold design in alternate black and green oblongs*

*Where goldfish will be invited to swim to complete the decoration*

*A bowl for fish, as clear as a pool itself, with a green band for bank*

### THE DECORATIVE SPICE CAN

At the Modernist Studios, in New York, there are shown objects for household use which are really decorative, really original, and really American. Yet so unprepared are people for new ideas that the usual visitor's first question is, "From what is this copied?" It seems difficult to understand that a goldfish bowl may be as much an original creation as a painting. More than a dozen members of the Studios, who have proved themselves as illustrators and painters, are giving their spare moments to painting flower-pots, and kitchen clocks, and breakfast sets, and they are having a beautiful time doing it. They much prefer to decorate a spice can for the kitchen than to do an illustration for a popular novel, but they can not always afford to do it. When the popular taste is awakened to the charm of courageous color, to the fascination of brave design, more and more artists will turn their talents to the designing of furniture, of textiles, of wall-papers, and of the thousand and one objects that are considered necessary in our houses.

Consider, for instance, the familiar picture-frame. We are so accustomed to going to a conventional shop and selecting the usual gold or black or brown frames for our prints that we are a little startled at the idea of picture-frames especially decorated for each one. At the Modernist Studios there is a series of charming costume prints in gay color, with frames made of unfinished wood decorated in conventional checks, circles, or lines of just the color that will bring the print into its proper importance. These frames are quite inexpensive, and are never alike in their design, which is quite as it should be, for every print suggests a different frame to enhance it.

### BIRD STICKS AND ODD MIRRORS

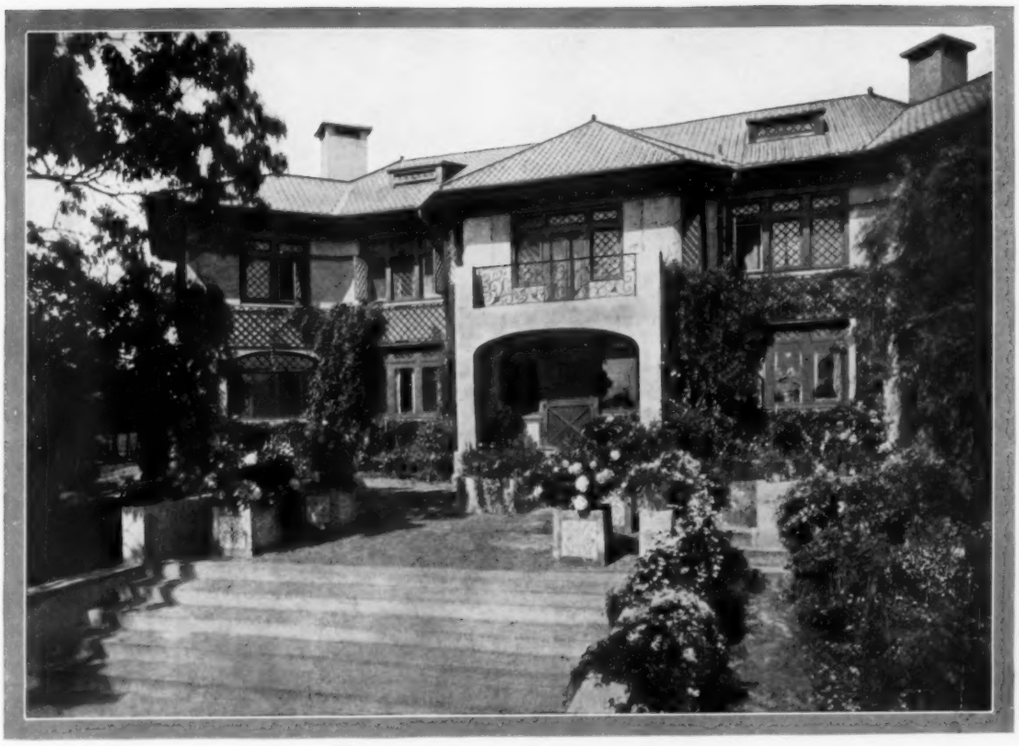
Mirror frames, also, lend themselves to bold decoration. There are at these Studios two very beautiful ones by Junius Cravens, both of which are photographed just below the middle of this page. One is in green and black lacquered checks; the other is black with a conventionalized border of leaves in gold. Mr. Cravens has besides these frames two very lovely goldfish bowls in green lacquer on glass, which are illustrated at the bottom of the page. One of them has only a broad band of green at the rim, but the other is more elaborate, with a green vine trailing over it. The orange colored fish which the bowl is supposed to hold are deliberately considered as part of the color scheme.

Claire Avery, who is well-known for her delicate character sketches in black and white, has found a new pleasure in designing bird sticks to support rose-bushes, or ivy plants, or what not, and incidentally to bring a new note of color into the garden. These bird sticks, two of which are shown in photographs at opposite sides of the Dutch cabinet above, are lacquered black, and the little birds at the top are painted in bright color. Miss Avery has also painted ordinary flower-pots that are as bold in color as modern Viennese potteries. One of those illustrated with the bird sticks is black with orange and yellow checks at the top. The other is black with an upright decoration of strong blue, and both are about nine inches in height.

### USUAL THINGS TRANSFORMED

Miss Avery's painted mirrors, which have been seen in several exhibitions

(*Continued on page* 88)



*Projecting tiled roof, casement windows, and vine-covered lattice give an air of summer comfort to the spacious house in the flower-filled garden*

# DARING WHAT *the* LAYMAN DARES NOT

## With the Artist's Faith in His Own Convictions, Mr. Herter Creates a Country Home Unique in Color, Eastern in Inspiration, and Wholly Livable

AN ideal summer home is that of Albert Herter, the well-known New York mural decorator and designer of tapestries and textiles, to whom is due in so large measure the revival in America of the old methods of tapestry making. The stucco house, long and low, with side wings at angles to the main house, is sheltered beneath a projecting roof of tiles and half hidden under vine-covered trellises. The latticed, casement windows open to every breeze, and a delightful garden surrounds the house.

### "PRÉS CHOISIS"

"Prés Choisis" is the fitting name of this delightful place, chosen by Mr. and Mrs. Herter after long search and the investigation of many possible sites. Set high on a hill, the house stands beneath towering trees, as if it, too, had grown from the earth, and looks down long flights of broad, low steps and over a succession of terraces to the waters of a lake. The soil here, once covered with a tangle of wild flowers, has given welcome to every new plant and vine, until flowers grow everywhere. They fill great beds with masses of solid color; they climb upon the house; they droop over the terrace walks; they run riot on the terraces, and lean over the water at the foot of the long steps. Nor in the house does one leave flowers behind, for here they lend their note of appropriate color to the decoration of every room.

### EAST RULES WEST

Within the house, the spirit of the east predominates. The rich colors of the east and its rugs, carvings, and decorative designs enrich nearly every room. On the stairway of the entrance hall, a red paint suggesting that of the Chinese lacquer of furniture has been used, while the rest of the woodwork of the hall is an ivory white. The glowing, tawny red of the stairs is repeated in the carpet of Chinese design on stairs and hall, where it is combined with tones of blue and orange. A lantern of eastern design lights the hallway and a Japanese night-light stands on the table by the stairs.

*To paint a staircase Chinese red, while keeping the other woodwork cream white, is a feat which only an artist would dare*

### GOLD WITHOUT GLITTER

Gold has been chosen as the predominating color of the living-room—not the bright gold which weighs one down with oppressive gaudiness, but a softened, dulled gold, almost a neutral tone, which is yet vibrant and full of life. Such a gold as this is not too rich for the wood furniture of simple lines and is wholly in accord with the wicker chairs of the hour-glass style beloved of the east. Walls, woodwork, and furniture are of this mellow gold, and the same shade of tawny yellow runs through the oriental rugs on the floor. The east speaks again in the mantel which, though designed by Mr. Herter, is of Chinese inspiration. Ornamental plaques in cloisonné enamel, attached to the wood, give color and distinction to this mantel, above which is a large panel in Chinese design, by Mr. Herter. Completing touches of color are carried throughout the room in the flowered lamp-shades, and the flowers which are so lavishly used as to form a part of the scheme of decoration.

### TWO DINING-ROOMS

The dining-room adjoins the living-room and carries on the prevailing gold of its decoration, subtly combining it with blue and green. The walls are covered with a gold Japanese paper with a chrysanthemum design. The recessed overmantel is composed of a beautiful panel of a design wholly eastern in feeling, the work of Mr. Herter; it is composed of two white peacocks, white peonies, and pine branches. The furniture, simple almost to severity in line, carries the prevailing colors of the

*What is the best background for the people, pictures, and flowers of a living-room? "Gold," says Mr. Herter firmly, and taking the gaudy gold known to the layman, he transforms it to a soft, vibrant, neutral tone, against which contrasting colors grow rich and deep*

room — oriental blue, green, and gold. From this dining-room one enters the most delightful of sunny rooms, in which wide windows and lattice-lined walls, overgrown with vines, give all the charm of an outdoor dining-room. Here one may breakfast or lunch, shielded from summer storm or winter cold, yet feel the beauty of the garden all about. The lattice is of an indefinite gray-green, soft and inconspicuous beneath the growing vines. To emphasize sunlight or to give the illusion of sunshine on stormy days, much yellow is used in this room. The table, stained with a transparent green stain which does not conceal the grain of the wood, is decorated with roses lightly incised and overlaid with gold leaf. All the doilies are dyed yellow; yellow flowers are massed in the central vase; and the china is decorated with designs of fruits in orange and green.

THE STUDIO OF MRS. HERTER

Occupying the main floor of one wing of the house, and reached by descending a short flight of steps from the hall, is the studio of Mrs. Herter, who is well-known as a portrait-painter. The studio of Mr. Herter is a separate building at a short distance from the house. The influence of the east is even more pronounced in Mrs. Herter's studio than elsewhere in the house. The main feature of this room is the large overmantel of the fireplace, for which the portal of a Chinese house with its uptilted roof corners has been adapted. The carvings of this mantel extend across the tops of paneled doors on either side, and the wide doorway at the left is also decorated with carving. A striking decoration of the Chinese mantel is the huge bunches of peacock feathers secured to the upturned corners on either side. An India hanging forms a deep frieze on the wall above the mantel. The woodwork in the studio, painted a neutral tone, has inset panels of a gold, which, like the gold of the living-room, is dulled and softened so that it counts as a luminous brown save where it catches the light and brilliantly reflects it.

A "CHINTZ" COLOR SCHEME

The guest who mounts the tawny red staircase will find bedrooms charming in their simplicity of line, fresh and interesting in their scheme of color. In one bedroom, the entire color scheme has been worked out from the chintz which covers the bed and chairs. Gray-green, blue, and orange are combined in the pattern of this chintz. Orange moldings divide the wall into broad panels, and orange bricks set in creamy mortar form the fireplace, which is set in a wood mantel of creamy white. The furniture, which is very simple in construction, is enameled in cream white with fine stripes of gray-green and orange. The painted designs on the furniture are carried out in the orange, green, and blue of the cool, decorative chintz.

EXPLAINING THE IDEAL

The home of an artist in decoration must be of interest to all who seek beautiful furnishings, for here the artist works untrammeled by the ideas of others, to express his ideal of a beautiful home. An unusual measure of success has been attained by Mr. and Mrs. Herter in the decoration of Prés Choisis, both within and without. The house with its wide, spreading terraces, broad entrance, and spacious rooms, expresses the hospitality which they so gladly extend, and their daring use of color finds its own justification. That, in their own minds, the house expresses their ideal of a home, may be guessed from the fact that it shelters them for some ten months of the year, while the town house is almost forgotten.

*By the light of Chinese lanterns hung on either side, the great white peacocks of the dining-room overmantel, done in the decorative spirit of Chinese artists, trail beneath pines, spreading their feathers among great peonies. This panel, Mr. Herter's own work, finds its place above a Chinese mantel*

*A delightful room for breakfast or luncheon has all the charm of out-of-doors, yet is sheltered. The lattice is green, the rugs are twine color, and the oak table is stained green and decorated with roses carved and gilded*

*A cool, restful bedroom takes its colors from the gray-green, blue, and orange of the chintz on the bed, has orange bricks set in a cream mortar for the fireplace, and carries the orange tone to the walls in painted moldings*

*The studio of Mrs. Herter gives the place of honor to a striking overmantel adapted from the portal of a Chinese house. Great bunches of peacock feathers spread their gorgeous colors on either side, and an interesting India hanging forms a frieze above*

# ILLUMINATION WHICH IS DECORATION

## To Center the Color Scheme by a Single Daring Touch, to Relieve Monotony and Complete Harmony, Such Is the Mission of the Lamp

IN the lighting of a house, almost any desired effect can be produced if proper care and thought are given to the selection and placing of the lamps. Unfortunately, few people realize how important a part the lamp plays in the decoration of a room. The fixtures for electric lights may be most carefully thought out and specially designed, but the lamp, as a thing less permanent, is quite likely to be casually picked up here or there, sent home, tried in different rooms, and left in whichever one it chances to suit best. Yet, in reality, few things more directly affect the artistic success of a room than the choice and placing of the lamps.

BATIK PROCESS SHADES

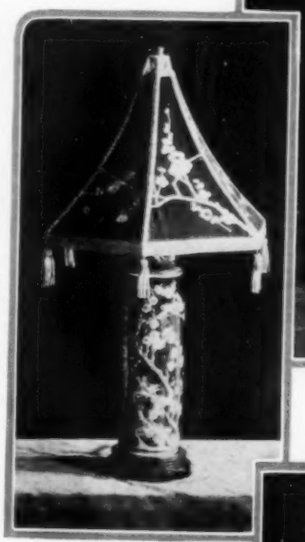
With this article are illustrated lamps of varying styles and excellent design, which are sold at from $40 to $65. All the shades shown are of silk dyed by the "batik process," a method which has been used for generations by the natives of Java in decorating their costumes and dress materials. This process requires a great deal of labor and time. The design is drawn on white silk, and is then covered with liquid wax laid on with a very small copper instrument. When the wax has hardened, the whole piece of silk is dipped in dye of the color desired for the background. The silk is then immersed in hot water which dissolves the wax, and leaves the design in white on the colored background. This is the simplest form of the process, which becomes more complicated when many colors are used, and is sometimes combined with other methods of coloring, as in the lamp at the lower left corner on this page, where the colors of the flowers and leaves in the baskets were put in with a brush. In these ways, any desired color can be obtained in the design and every lamp may, to the smallest detail, be in keeping with the rest of the decorative color scheme of a room.

CONTRASTING COLORS IN DECORATION

Many a room which seems completely furnished leaves one with a sense of something lacking. It is not difficult to decorate a room with one predominating color. The test of the decorator's ability lies in the introduction of the contrasting colors, which a room, like a painting, always needs. In these, not quantity but quality is required, and a lamp well selected may give the decisive note which completes and centralizes the whole decorative scheme.

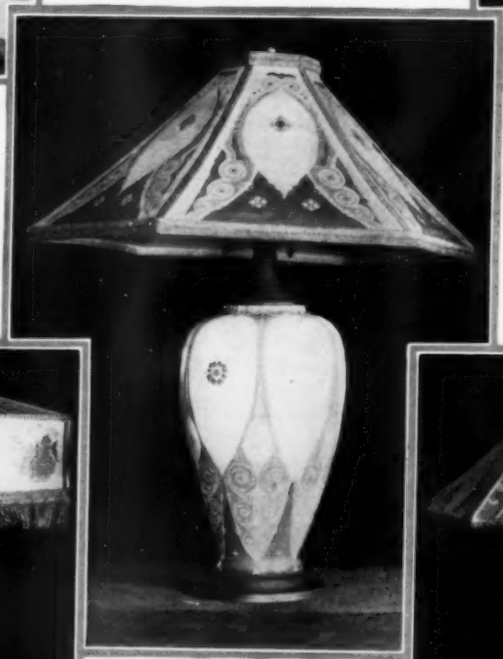
In the lamps illustrated here, the requirements of rooms of different styles have been considered. The Adam lamp, of course, suggests the Adam room of delicate color, graceful line, and classic inspiration. The "black hawthorn" lamp would be delightful in a Chinese Chippendale room. The Dutch pottery lamp would find welcome in a room where subdued colors predominate, while the two carved wood lamps, silver and gilt respectively, are appropriate to rooms of many kinds. So much can not be said, however, of the lamp of cream porcelain, which must be placed with great care, for its shade of glowing red, while most effective in certain rooms, would cry down the colors of many a room, and, far from centering the scheme, would stand out as an unrelated feature.

*Adam designs in white decorate a Wedgwood base and a silk shade of the delicate green used by the Adam brothers. White and silver outline the panels*



*A unique lamp has a "black hawthorn" base, decorated in white and intense green, a black silk shade, with similar design, and a teakwood stand*

*The brilliant red shade with a design in white and green used on a base of cream Chinese porcelain is a daring bit of color for judicious use*



*Quiet and harmonious is this lamp of deep cream, gray-blue, and chocolate brown, in which the silk of the shade takes its pattern from the base of soft-hued, Dutch pottery*

*Supported by a well-designed wood base, silvered, is a shade of pink-lavender silk and silver gimp, hand-decorated*

*Orange silk patterned in lavender and gray-green and lined with orange gives a warm glow. The base is of gold wood*

# THE ENGLISH RETURN *to* NATURE

A SUMMER home may be here (which means England), there (by which is signified the Continent), or anywhere (America, perhaps, Egypt, or Afghanistan); but a week-end cottage must be near one's city of residence. And a week-end cottage, for those who contemplate any considerable part of a summer in town, is a corollary of existence. Englishwomen especially detest hotels with their tourist hordes, their indifferent menus and attendance, and prefer a private dwelling, however unpretentious, where they may entertain their friends and from which they may exclude the stranger. They have scoured every corner of their tight little island to find attractive summer homes. In England, of course, it is something of a misdemeanor to build anything brand-new and shiny; the correct thing to do is to discover something old and quaint and mossy. So the Englishwoman explores.

In her search she has been obliged to wander far afield, for the "detached villa" of the English suburbs is an abomination, and by its very pretentiousness an insult to the intelligence of the tenant. There is in this search not only the charm of discovery, but also the delight of rescuing an artistic abode from the possession of unappreciative rustics, who have no reverence for old oak, and who regard a carved, stone fireplace with stolid indifference.

*Not to be outdone by Marie Antoinette with her rustic hamlet, English society adopts such rustic cottages as "King's Farm," the old and unmodernized preferred*

### LAVENDER-SCENTED DISCOMFORT

With these old treasures go old discomforts, but what recks the woman in search of a week-end home? These discomforts are associated with history and the faint scent of lavender. A woman to whom a perfumed bath is a necessity in town, will content herself in the country with a small tin tub in front of the fire, provided she has just slept in a genuine, Jacobean four-poster, hung with just the right kind of flowered chintz. She will sacrifice her devotion to a silk-shaded, electric lamp beside her bed for a flickering candle, so long as it flickers in a Queen Anne, brass candlestick. And if, as is sometimes the case, modern bathrooms and electric lights have been introduced into these old-world cottages, this compromise is resented as rather inappropriate and not altogether "in the picture." As to the outside of the cottage, half-timbered houses are regarded with special favor; their black-and-whiteness seems to appeal to nearly every taste, and no modern style of architecture has succeeded in quite displacing them from their particular niche in the regard of the Englishwoman who would a-week-ending go.

*The living-room at "King's Farm," Chorley Wood, property of the Honorable Arthur Capell, which witnessed the marriage of William Penn, still retains its Jacobean atmosphere*

*The wholly English, half-timbered cottage above the interior is the week-end home of the well-beloved Ellen Terry*

### INTERESTING "WEEK-ENDERS"

Among the most ardent of the "week-enders" are members of the world of art who actually need such little retreats in which to rest. Miss Ellen Terry, for one, has a country home which she calls "The Farm," pleasantly tucked away in the quaint village of Smallhythe, in Kent, which can easily be reached by motor from London. Her cottage is a soul-satisfying discovery—a quiet, restful little place, built in the time of Henry VIII, and it has never been defaced in any way. The beloved English actress has succeeded in making the entire interior of her home both livable and interesting. The kitchen, with its fine collection of pewter, is perhaps the most fascinating room in the house.

Another interesting, small, old house is "King's Farm" at Chorley Wood, now owned by the Hon. Arthur Algernon Capell, uncle of the Earl of Essex, who has restored it as nearly as possible to its original condition. The living-room is said to be exactly as it was when, in 1672, it was the scene of the marriage of William Penn and Gulielma Springett. The substantial, beamed ceiling is of oak, and white walls serve to throw into relief the somber dignity of the furniture. The exterior of the house is charming, and the well garden, which

(*Continued on page* 106)

*It was hardly likely that our prized and expressive word "smart" would escape French usage, and here it appears, and most appropriately, as the exhibition name of this suit. Gray gabardine is the modest background for a Poiret color scheme, viz.: green pipings edge collar and cuffs, and cord the sleeves; green, red, and white enter into the making of the belt that girds the godet plaits of the full coat which is characteristic of this house; and the hat of light yellow straw carries the green and red tones in cloth bindings, with a flowered white satin crown above. "Smart," indeed!*

*This suit lives up to its name of "Canari" by being made of canary yellow serge with the black of the bird's wing in the trimming bands of taffeta. This coat, too, has a godet fulness held in by a belt which crosses the front of the gown. This front is oddly seamed in a V which prolongs its point all the way to the hem. Poiret, who is also Martine, uses the latter's silk—red flowers on a black ground—to line coat and standing collar. The yellow hat is a lampshade affair, frilled about its edge with black taffeta and crowned with white satin striped and flowered in black*

*'Mexico" heralds the approach of this suit, and though it is not Mexican in construction it is in coloring. The short coat and the long tunic are of dark, brick colored serge; the vest, the strappings (edged with yellow silk cord), the cuffs, and the skirt are of black taffeta striped in yellow and red; the buttons are of red galalite; and the tiny pocket is bound with yellow silk. It will be noted that Poiret is showing the very long tunic with the skirt narrow at the hem only; so he, too, may be going to widen his skirts. In back the opening of the skirt is seen below the jacket*

**WHEN ALL THE FASHION WORLD IS REVIVAL MAD, POIRET, THE MODERNIST, CONCERNS HIMSELF WITH PRODUCING ABSOLUTELY NEW IDEAS, UNLIMITED BY TIME OR PLACE**

# WHAT'S NEW *in* SUMMER FURNISHINGS

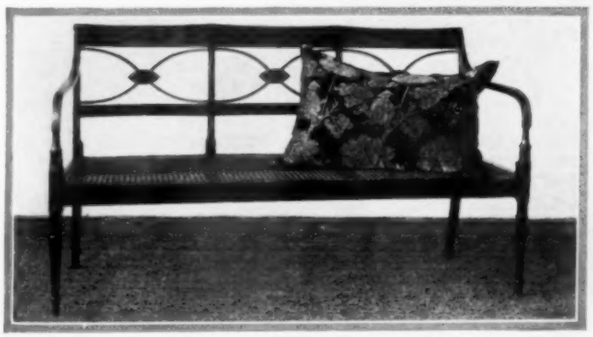
A NEW oak furniture which possesses the advantage of being both good-looking and inexpensive is being introduced by a well-known shop this spring. For this furniture, which is known as Normandy, the oak is treated by a process which reveals and emphasizes the grain of the oak, and gives either a gray or a soft brown color. Upon this ground of gray or brown, a decoration in dull gold is stenciled. In design, this furniture is related to that made in England at the time of Sheraton. At the top of this page are shown, from Proctor & Co., two such chairs beside two tables combined to form a graceful, oval tea-table. These tables may also be used separately, placed against the wall as consoles.

*Turning from the overworked Spanish mission designs, makers of oak furniture borrow from Sheraton models, add a soft gray or brown finish, and brighten by gold stenciling*

### A NEW FURNITURE FROM OLD DESIGNS

This new oak furniture is especially adapted to country homes, where a tasteful and unusual effect is desired for a somewhat modest expenditure. Suitable furniture for dining-room, bedroom, living-room, even for veranda, is made by this process. Special finishes for individual plans of decoration can be completed within a few weeks.

A particularly successful use of this furniture has been made in a large living-room with a somewhat low ceiling where the walls are covered with gold, Japanese grasscloth. Against this dull gold ground are set a number of pieces of "Normandy" furniture in the softest brown finish, with a stenciled decoration of the exact shade of old-gold which appears in the wall covering. A large and luxurious settee gives an inviting air of comfort, and many armchairs, a rocker, and several single chairs are grouped about a large table. Upon settee and chairs are thrown cushions of a beautiful, hand-blocked taffeta, which is also used for window draperies. The extremely rich design of this silk is in dull blue and old-red upon an écru ground. Beneath the silk draperies, next the glass of the window, hang sash curtains of thin, Tudor silk of a shade of old-blue which matches the blue of the taffeta hangings, and upon the floor is an inexpensive rug in brown, old-gold, and dull blue. "Normandy" furniture in gray has also been used for a guest room in which the walls are covered with cartridge paper of darker gray. Moss green appears in carpet, curtains, cushions, and cretonne-covered accessories.



*The pendulum of fashion, which rules even furniture, again swings to the gay lacquer of the days of Queen Anne*

*A table divided against itself may yet stand and even form two pleasing consoles*

*A useful inmate of the hall is this decorative box settee, which gathers within its capacious seat golf sticks and tennis racquets and all the litter of the hall of a country house*

### THE REVIVAL OF LACQUER

Lacquer furniture, popular in England during the reigns of William and Mary and of Queen Anne, has attained renewed popularity. Its delicacy and grace entitle it to consideration for the carefully furnished country home, for the very spirit of lacquer furniture is that of daintiness and brightness. On this page is shown an especially beautiful lacquer settee in the style of Sheraton, with painted panels of roses and foliage in old-reds, yellows, and greens; it has a cane seat. The large, oblong cushion on the settee is of Chinese brocade in gold, on a background of black silk.

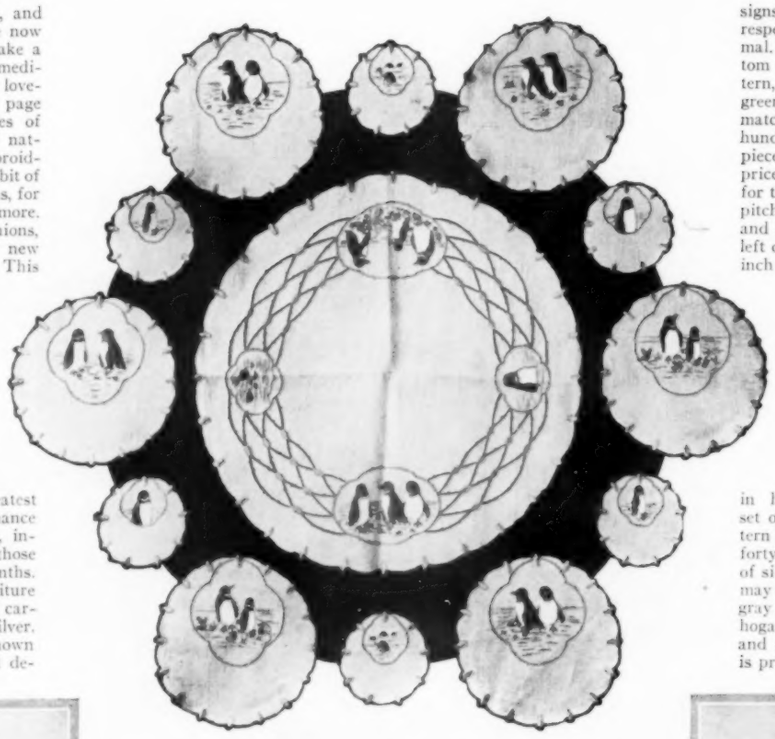
A beautiful and useful settee for the hall is the antique bench shown on this page. This settee, which is dated 1772, is fitted with a seat which lifts up to disclose a chest for golf sticks, tennis racquets, and the thousand and one objects which gather in the hall in the summer. These two settees are from Wanamaker.

# TABLE FITTINGS WHICH FIT *the* SUMMER HOME

THE attractive silver, china, and linens that the shops are now showing inspire one to take a house in the country immediately just to buy and possess these lovely furnishings. At the top of the page is shown one of the newest styles of linens for the country house. Of natural color linen, these doilies are embroidered in browns and yellows, with a bit of blue and green, in a design of penguins, for colored embroidery is in vogue once more. To be sure, as in all revivals of fashions, whether in clothes or linens, the new treatment owes much to the old. This use of natural linen is greatly in favor this spring. The homely tone is especially attractive for the luncheon table in the country where one likes to play at rural simplicity. The centerpiece is twenty-eight inches in diameter; the twelve large doilies which accompany it are twelve inches wide, and the smaller ones, six inches. The price of this doily set complete is $85.

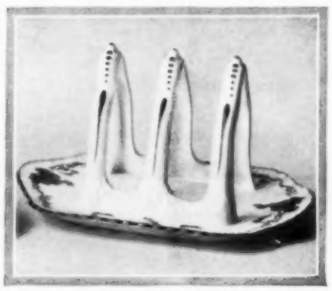
To many people, one of the greatest charms of life in the country is a chance to surround themselves with simple, informal furnishings in contrast to those in use in town in the winter months. This charm need not belong to furniture and draperies exclusively; it can be carried even to china, linens, and silver. The little egg-cup and toast rack shown below are in bright colors and odd designs. They are priced $2.75 and $1.50 respectively, and are delightfully informal. The tea-set illustrated at the bottom of the page is in a "pheasant" pattern, and is very gay in yellow, red, green, blue, and even black. It may be matched in a complete service of one hundred and eight pieces for $35. The pieces of the tea-set, sold separately, are priced at $1.65 for the large teapot, $1.10 for the sugar bowl, 65 cents for the cream pitcher, and $4.50 a dozen for the cups and saucers. The plate illustrated at the left of the tea-set may be had in an eight-inch size, at $3 a dozen. A complete set of one hundred and eight pieces of the same ware sells at $23. At the right is a dinner plate of "Rusticana" ware. These plates are $3 a dozen.

The larger pieces of silver illustrated with this article are of modern Sheffield plate. The platter comes in four sizes, at prices from $8.75 to $18, and the vegetable dish is priced at $10. The Sheffield gravy-boat in half-pint size sells for $6.50. A set of table silver of very attractive pattern illustrated on this page contains forty-five pieces of an excellent quality of silver plate in a Georgian pattern, and may be had in either bright or French gray finish. Packed in a plush-lined mahogany case, this set is easily shipped and convenient to pack away. The set is priced at $39.

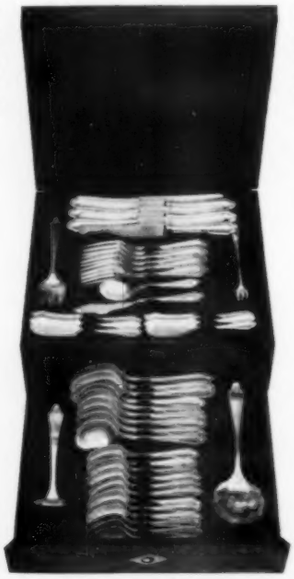


*Penguins of unwontedly joyous disposition hold carnival on this luncheon set of natural colored linen, and demonstrate their amphibious nature by appearing both on land and sea*

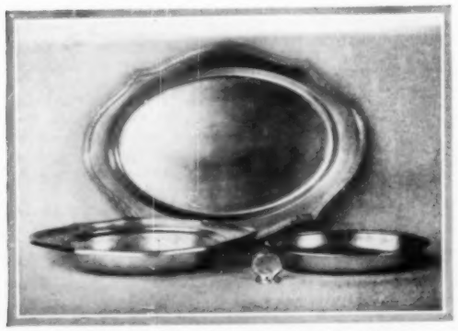
*Chanticler with his wives and children adorns a white china egg-cup*



*Toast for two may be served in this dainty rack of decorated china*



*'Packed for the country," announces this trim case of silver, ready for the needs of the table*



*For the hot dish which must stay hot, choose the Sheffield platter and covered dish*

*Destined to the service of keeping things hot, the gravy-boat is also of Sheffield plate*

*The flower and trellis border suits the summer*

*That gorgeous bird, the pheasant, aided by flowers gorgeous as himself, decks this set of old-fashioned charm*

*A pleasing, deep-toned design in flowers and fruit*

# VEERING WITH EVERY WIND

## What Need a Weather-vane Care Which Way the Wind Blows When It Can Give Information on Any Side of Any Weather?

FOR inspiration in the construction and adornment of American buildings the arts and crafts of many countries and divers periods are drawn upon. The architecture of an American country house may be that of a thatched cottage in Surrey or Devonshire, an old palace in Seville with an open patio overgrown with roses, or it may be patterned after one of the olden, half-timber structures of Rouen, Rheims, or Bruges. Nor are the details of period architecture neglected; the tiles which pave the floors of the American country house, the glass in the windows, and the old metal knockers upon the doors, are often reproductions. Among all these minor revivals it is surprising that the weather-vane has been so long in coming back into its own, but its possibilities have at last been rediscovered and again, with all its old-time grace and quaintness, the vane shows which way the wind blows.

### WEATHER-VANE HISTORY

Like the sun-dial, the weather-vane has a history which extends back into the dim twilight of tradition. In one form or another it was used by the Greeks, passed on by them to the Romans, and bequeathed in turn to the western world. The metal smiths, particularly in France, England, and the northern countries, were quick to appreciate its decorative possibilities, and the vane shortly appeared upon château, castle, church, manor-house, or schloss, in forms highly individual and distinctive. It may have been that the frequent appearance of the weather-vane upon churches and other ecclesiastical structures formerly led, to some extent, to its being considered appropriate only in such positions. In America it has until lately not been much used upon secular buildings, and when it has appeared upon them it has usually been in the form of an arrow. The cock is an ancient and appropriately symbolic design for a church, for it represents watchfulness, and as it veers about in mid-air, facing first one way then the other, it typifies the unceasing vigilance of the church. Upon a farm building or a stable, the vane has, until recently at least, appeared in the somewhat uninteresting guise of a gilded steed galloping in mid-air. Among the few exceptions to the early American rule of banality in such matters are two ancient vanes in New England; one in the form of a gigantic grasshopper upon Faneuil Hall in Boston, and the famous whale upon the spire of the meeting-house at Marblehead. The whale is doubtless a tribute to the early fishing industries.

### IN APPROPRIATE GUISE

Since the beginning of the present popularity of the weather-vane, it has appeared in a great variety of guises, appropriate each to the place in which it appears. The very ease with which it may be adapted to varying conditions has largely influenced its revival and increasing vogue. A book-plate, besides bearing the name of the owner, is designed with decided reference to his tastes or hobbies — often his profession or business — and a weather-vane should, in much the same manner, convey some suggestion as to the use to which the building it guards is devoted.

Upon a boat-house, a boating club house, or upon a building associated in any way with maritime interests or pursuits, the vane may fittingly appear as a ship, a yacht, or, if a type highly individual and picturesque be desired, in the form of a medieval Spanish galleon. If the vane shows a coach and horses it may be assumed that the building which it tops belongs to a coaching club or to a wayside inn. A garage might fittingly have for its weather-vane some form of a motor; for a schoolhouse, a golf or country club, or a gate lodge, there are numberless appropriate designs.

A vague, unwritten law once decreed that but one vane should be used upon an estate, or that if more than one were used they must be so placed that no two might meet the eye of an observer at the same time. Unwritten laws, however, must often give way before practise, and with vanes so many, so varied, and so easily designed, they often appear now upon several buildings of the same estate, and in places which hitherto have never before boasted a weather-vane.

The design of a weather-vane must be bold, decorative, and highly spirited, for it is cut out in silhouette; it must show no great amount of detail, and such as it may possess must be simply and boldly indicated with a few well-placed, dashing lines. The material of a vane may be sheet metal, brass, iron, copper, thin wood, or, perhaps, wood between two thin sheets of metal; whatever the material, it may be blackened to heighten the silhouette. Details which stand out in any way from the body of the design must be braced or strengthened, for upon the roof of a building a vane will be exposed to many variations of temper upon the part of Boreas whose whims it must register; and while almost any vane may easily weather the gentle zephyrs of summer, only a well-made one is sufficiently strong to withstand the furious blasts of cold and cruel winter.

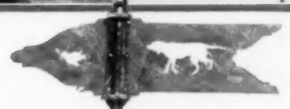
### VANES IN THE MAKING

Any one who aspires to membership in the ancient and honorable guild of weather-vane makers may well ponder upon certain mechanical details of their designing which are fully as important as their drawing. Vanes are, of course, poised upon vertical supports, and the weight must be evenly distributed upon each side of the upright. At the same time the vane must possess an expanse of surface much greater upon one side of the support than upon the other for, whatever be its design, it should face the wind which will naturally cause the vane to veer about with the larger surface upon the side toward which the wind is blowing. This necessary difference of expanse of surface, while each side must be of precisely the same weight, often involves the use of some method of weighting to retain the correct balance.

The chief duty of the weather-vane is naturally to point the direction of the wind, but almost as important is the lending of its utility to a decorative form which may confer just the required touch of architectural precision or expression to the building upon which it is set. This disguising of utility under the garb of beauty and individuality was an art wherein the medieval weather-vane makers excelled. The objects of every-day utility could be very cleverly fashioned by them into objects of beauty and interest, and their successors of the present day have caught much of the spirit which made their work interesting, attractive, and enduring.

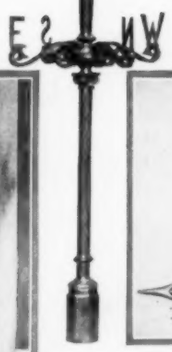
*Every day of his life, whether the weather be fair or foul, and whether they need it or not, this little man sprinkles the plants atop the gardener's lodge of the water-tower on Mr. Mortimer L. Schiff's estate at Oyster Bay*

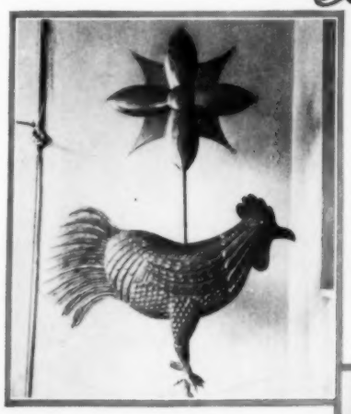
*An infuriated bull pursues a hapless silhouette of a man around the top*



*A bird flies straight in the eye of the wind above a certain shooting club, and from the tip of his nose to the tip of his tail a pointer points appropriately in the rear*

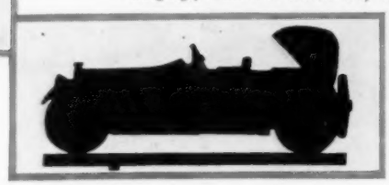
*This little girl in breezy pursuit of a pet that flees her petting might appropriately top off some such apex of knowledge as the ridgepole of a kindergarten roof*



*A weathercock whose ancestors have had an eye to windward ever since the seventeenth century*

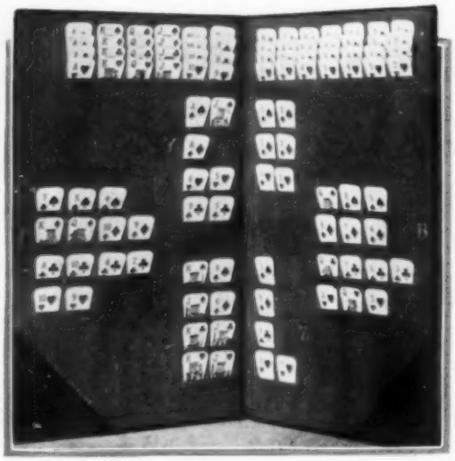
*While apparently awaiting the crack o'doom as a signal to let fly his arrow, an Indian Brave obligingly indicates which way the wind blows*



*Chauffeurless, guided by the Hand of Providence, a ghostly car tours the atmosphere above a garage*

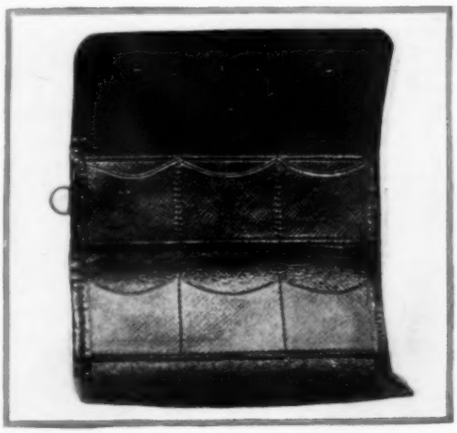
*So low there need be no bobbing up and down to see a vis-à-vis is this centerpiece to trim the steamer table. Such a basket may cost from $6 to $15; this pink and white one is $7.50*

*Seven in one is a basket of posies which furnishes a corsage bouquet each day even unto the seventh day of a voyage—and still leaves the basket flowfull. From $10 to $25; as here, $10*



*A bridge board for the ship bored for the working out bridge problems. In black, green, or red, long-grained morocco it is $6; or in red, domestic morocco it is $3.50*

*Filled with oriental goodies so good no tongue that has not tasted them can tell how good they are. Price, $5*



*A pigskin bill-book with compartments, also for the many foreign coins, both gold and silver, has a safety catch that is proof against any prying fingers less skilful than one's own; $2*

**FOR THE FEMININE VOYAGER COMES THE GIFT BEAUTIFUL: FOR THE MASCULINE THE GIFT PRACTICAL: FOR BOTH THE GIFT EDIBLE—WHICH MAY BE PRACTICAL AND BEAUTIFUL**

*The basket of fruit without which an ocean voyage would be as vaguely familiar as a sea without salt; $5*

*The tea things that are worth the world: tea and sugar, teapot and strainer, cups and spoons—and a box of hermits—may be near at hand in the stateroom when the ocean rolls too much in the dining-room; $8*

*All trimmed up in flowered cretonne is a tin cake box 7½ inches around and 6¼ inches up and down; $1*

*A rubberized, silk valet produces every article a man needs when he needs it—shaving articles, tooth articles, hair articles, even a safety razor for the rolling steamer—everything except a man's clothes; $12.50*

# SEEN *in the* SHOPS

## Imported Capes and Coats and Surprisingly Accurate Copies of Imported Blouses—The First Spring Bathing Suit

*This checked cape with vest of plain color is equally smart for motoring, traveling, or general wear. Cape, $19.50; hat, $9.95*

THERE is no doubt that the cape has arrived and is being included in the smart spring wardrobes, for it is shown by the best dressmakers and the best shops, and is already being worn by smart women. Capes for evening wear have been a feature of dress for some time, but daytime capes are a lately revived fashion. It is not surprising to see the cape restored to favor at this time, for it has been "out" for a long while, and it really seems to "belong" to the fluffiness of this season; nothing is more suitable for wear over the beruffled spring and summer frocks than such a cape.

### THE REAPPEARANCE OF THE CAPE

The cape illustrated at the upper left on this page is an inexpensive rendition of the mode. Coming, as this model does, in the widest variety of materials, it may be used for motoring, traveling, steamer use, or for general wear. As it is shown, the cape itself is of a new black and white checked *velours de laine*. The collar and the vest, which is as deep as the cape and has a silk back, are of white golfine.

The same model is developed with the vest of white cloth, and it may be had also in white cloth with a very smart black and white checked cloth vest. One green and blue plaid cape has a brilliant green golfine vest. The large pockets and plain belt of the vest add a great deal to the general chic appearance of the wrap. It is interesting to note that an enterprising shop has been farsighted enough to import these capes at a price that makes them possible as an addition to almost any wardrobe.

The pretty little hat shown with the cape just described is of Belgian split straw, which is oftentimes referred to as *liséré*. It is faced and trimmed with taffeta, and may be had to order in colors or in black. A model such as this is excellent for a hat that is to be worn a great deal. For traveling it is most satisfactory, especially as it holds its shape well and only needs a little brushing to make it appear quite fresh.

### THE FLARE OF 1914

Imported at the same time as were the capes described were the two coats which appear on this page. The one sketched at the upper right of the page is one of the best top-coats that has appeared this spring. It is plain, and yet is extremely good style—a combination not easy to find, but one that when once found is instantly recognized as successful. This coat is made of a new cloth—so new it is nameless—which greatly resembles an especially light-weight *velours de laine* but has a softer, more suède-like surface, and is an altogether delightful, surprisingly light fabric. The flare of the seamless back represents a marvel in cutting. The deep pockets at either side are both effective and convenient, and the collar is becomingly soft and rolling, as are all the newest collars. This coat is developed in such colors as leather, midnight blue, tango, the new brilliant green—a charming shade a bit bluer than Empire and equally bright—white, and black—the blackest of black, a color not always found in such summer fabrics.

The very daring little hat shown with the model described oddly enough repeats the color note and almost the material of the coat. It is of white hemp and a suède cloth which may be ordered in the same tone as the coat.

### A BEACH COAT AND A BEACH SUIT

The other coat sketched is an imported one also, and is a particularly good beach coat of an excellent quality of light-weight golfine. It is unlined and may be had in black, white, the chartreuse which is so very much in evidence this year, green, a soft blue, or the never missing tango golfine. The price of this coat is particularly reasonable.

With this model is sketched a pretty little hat of the new shiny rough straw, a very suitable hat for the coat. It is in a slightly mushroom shape, enough so to be especially becoming, and is trimmed with a band either of matching or of contrasting silk. This hat may be had in primrose, black, blue, natural, and really almost every other shade of straw.

*A light-weight material so new that it has no name is used for this cleverly cut, medium-length top-coat. Coat, $29.50; hat, $13.75*

*For $12.75, this beach coat of an excellent quality of light-weight golfine is developed in colors either somber or gay. Hat, $3.95*

*Like the smart frocks of the season this quaint, taffeta bathing suit is ruffled three times on the skirt. Suit, $14.50; cap, $2.95*

The bathing suits are pretty this season, and, like the gowns of the summer, are ruffled and puffed. The quaint bathing costume illustrated on this page is available in either blue or black taffeta, piped in white or in such colors as green or rose. The scallops on the three ruffles are repeated on the sleeves, and the little round neck is piped.

With the bathing suit is worn one of the charming new bathing caps of rubber, and it is time that we had pretty rubber caps, for we suffered the ugly ones for so long. This one is aptly called the Omar, and it is indeed similar in appearance to the head-dress which the much-pictured Omar Khayyam is credited with having worn. It is of blue, rose, navy blue, or black rubber, and is trimmed with a most natural-looking rubber rose. It comes packed in a charming little flowered bandbox.

### FROCKS AS SUMMERY AS THEY LOOK

The much-ruffled frock illustrated second at the bottom of page 64 is as summery as it looks. It is of a dainty, flowered dimity or voile, and is simply trimmed about the neck with a fichu-like ruffle of a pretty embroidered, cross-bar batiste, just as sheer and fine as it can be. The girdle is of soft satin of an excellent quality, and repeats one of the tones in the pattern of the material. It is not often that one finds an inexpensive frock that is so well made and in which such care is given to details.

The dainty little short-brimmed sailor shown with this frock is of hemp in the natural leghorn color. It is prettily trimmed with a wreath of garden flowers and a moire ribbon in any desired color. It is a charming little hat, quaint but decidedly wearable.

*Copied line for line and stitch for stitch from a much higher priced imported model is this handkerchief linen blouse for $3.95*

The gown sketched at the left at the bottom of this page is made of a combination of crêpes—a lovely white crêpe embroidered in soft blue and white thread over a white crêpe underskirt. The jacket-like waist of the type shown here is quite a feature of the season's clothes. In this case it is worn over an underblouse of white net trimmed with crystal buttons. A ruffle of fine shadow lace trims the neck and sleeves of the jacket, and the belt is of dark blue velvet.

JAPANESE KIMONOS FROM JAPAN

A kimono for summer wear is shown at the right of this page. It is of cotton crêpe of the Japanese variety which is so strong and wears so well that constant washing even seems to soften it. It is prettily hand-embroidered in roses, wistaria, cherry blossoms, or chrysanthemums on a foundation of pink, blue, heliotrope, or white crêpe. The embroidery is done in white thread.

Quite an attractive novelty for either men or women is a cotton crêpe robe shown by the same shop. It is of the fine, white, Japanese material called grass crêpe, and is striped in any color with fine lines about an inch apart. The robe is cut with long sleeves and is exactly like the plain, straight kimonos that the men and women wear in both China and Japan. It has a plain, straight, narrow belt of the material attached at the back. Nothing could be more comfortable or suitable for summer kimonos than grass crêpe, as it washes easily and the colors do not fade. It is priced $3.50.

*A cretonne storage for furs which, minus camphor balls, may be used for frocks; $2.65*

The silk kimono illustrated at the left of the two shown here is another of the charming things shown by this establishment. This shop makes a specialty of the most desirable Japanese goods at particularly reasonable prices, as one member of the firm lives in Yokohama, and so is able to send things to America without the usual expenses incurred in dealing with a middleman. The kimono sketched is of an excellent quality of China silk, and may be had beautifully hand-embroidered in any of a variety of designs and in self or contrasting shade. It has pretty winged sleeves and a fringed sash. It is silk-lined in either a self tone or contrasting shade, and is finished with a roll at the bottom which is very soft and graceful.

A mandarin coat of oriental chiffon is another novelty shown at this shop. It is finely embroidered by hand in soft silk and may be had in lovely colors. It would make a charming negligee if worn over a slip. It is priced at $6.50.

COPIES OF IMPORTED BLOUSES

The very prettiest of the new blouses are copies of the most successful French blouses that have been imported in large numbers during the last month or so. Many times these copies are deceptively perfect and the materials are the exact counterparts of the originals, but, because made by machine and minus the importing duty, they cost ofttimes but a fraction of the cost of the original models.

One of the most popular blouses of the season, the price of which was originally—a month or so ago—extremely high for the average purse, has been faithfully copied and is shown at the upper left of this page. It may be had in white or almost any color of handkerchief linen, with white collar and cuffs, tiny white handkerchief linen buttons, and a black moire silk tie. Fine entredeux marks the line of the cuffs and of the yoke and sleeves, which are cut in one.

*An unusual find is an inexpensive blouse of white voile cut as it should be cut and finished as it should be finished. Price, $2*

That a smart, carefully made blouse may be bought ridiculously cheap is proved

(*Continued on page* 120)

*So great the fad for the flaring Eton jacket a crêpe frock assumes a waist as near like a jacket as it possibly can. Price, $19.75*

*Ruffled on the skirt with itself and about the neck with the prettiest and sheerest of cross-barred batistes is a frock for $13.75; hat, $5.95*

*Silk and embroidered and very Japanese is a kimono with a rolling collar at the top and a rolled hem at the bottom. Price, $5.75*

*A practical and charming negligee for summer weather this of washable crêpe, hand-embroidered very profusely. Price, $2.75*

# SMART FASHIONS *for* LIMITED INCOMES

## Spring Is a Season of Week-end Trips and Short Journeys, Which, End Where They May, Begin at the Dressmaker's

THE spring season is one of many short journeys or week-end trips which make decided demands upon the wardrobe. In the April 15 issue there was suggested in this department an economical policy for the wardrobe in which was emphasized the importance of buying one good suit and dress each season. If neither of the models sketched with the former article were chosen, it is suggested that the ideas illustrated in those shown here may be adopted, or that the models may be copied exactly by an inexpensive tailor.

AN AROUND-THE-CLOCK WARDROBE

Besides a good suit the other essentials of a well-planned wardrobe are a dark afternoon gown of taffeta which may be worn on the street and yet is suitable for wear at luncheons; a hat such as the Empire model sketched at the upper right, one that can be worn equally well with a suit, a taffeta frock, or a more elaborate dress; a formal afternoon gown of flowered silk for wear with a suitable hat at weddings and receptions; a light colored crêpe de Chine or white taffeta dress for informal dinner wear; at least two evening dresses; and a cape appropriate for both afternoon and evening wear. For such a cape the material should be taffeta, satin, or one of the French novelty cloths similar to *côte de cheval* which come in delightful ribbed effects.

To complete this wardrobe lingerie waists of the new type, a chiffon blouse, a sufficient amount of pretty underwear, a negligee, a tea-gown, plain calfskin walking pumps, a pair of white and a pair of black satin slippers, and several pairs of gloves should be added. A more economical way of achieving variety than by adding to these types of gowns or doubling on them is to buy only one new dress of each sort and to remodel those of last season. The illustrations in this article were selected with this double purpose in mind, and may be used either as suggestions for the developing of new gowns or for the remodeling of old ones.

*A tunic and ruffles of silk, and a collar and vest of book muslin, cleverly disguise an old frock*

*A checked skirt with a serge coat, the cut of which suggests a way of remodeling last season's cloth suit*

Many women who are clever enough to have their clothes cut on lines that are becoming fail to consider the vast difference that colors and materials make. These things often, however, determine the date of a gown more certainly than anything else. For instance, the net frill spells last season, the stiffened organdy collar this; bright, plain trimming, last spring, Roman stripes this. But as alterations of trimmings and collars can be made at small cost, it is in just such ways as this that a woman with limited means should refresh her costumes.

*Here the old order is reversed and a taffeta suit is trimmed with serge—if an underskirt may be called a trimming*

DISGUISING THE DATE OF A SUIT

The lower of the two sketched suits shows a cloth skirt of one of the new Callot checks in blue and mustard, with a jacket of dark blue serge. For trimming, the checked material or a mustard colored cloth embroidered in blue might be used. This model suggests an excellent means of remodeling a suit, as the front and neck of the suit could be cut away, and a collar like the one shown on this suit substituted. Cuffs like those on this suit might be cut from the pieces of the coat cut away from the neck, and the long tail sections might be copied if the cut of the old coat allows it.

The second suit sketched also shows possibilities for remodeling an old suit. The addition to an old serge skirt of a long taffeta tunic of the sort illustrated would bring it up to date. A new jacket with vest and cuffs of striped silk and a collar of the cloth of the skirt could be made of taffeta to match the tunic. In this way much can be done without a great deal of expense. Moreover, the Eton jacket, especially if of taffeta, which is easier to handle than cloth, is not difficult to make.

*This flower - trimmed, black straw hat, though severe enough to be worn with a suit, is also charming with a dress*

THE TRANSFORMING POWER OF RUFFLES

If there is on hand a last season's dark crêpe gown with a waist of kimono cut, it could be remade this season by substituting a new collar and vest of white book muslin for the old neck finishing. Taffeta ruffles of the same color as the skirt might be applied effectively, as shown in the photograph at the lower left-hand corner of the page. The ruffles might be set on the skirt all the way around; or they might be placed on the skirt itself only in front and at the sides, and then run onto a short, half tunic of chiffon in the back. On the left side the ruffles drop and cross the back where they confine the back drapery. The half tunic is very good and suggests many methods of renovation. The way of using the buttons right up the back of the waist and tunic is also worthy of imitation.

AN AROUND-THE-CLOCK HAT

Particularly good with dresses of this sort is the black straw, Empire-shaped hat sketched at the upper right-hand corner. Although it can be worn with a suit, its severity is sufficiently relieved by the flowers to make it suitable for wear with a dress. The trimming of such a hat requires little skill; indeed, a shape of this kind can be found in almost any millinery department and trimmed at home without great expense.

The gowns illustrated on the following page, chosen for their simplicity, show innovations which the French designers launched this spring. The drooping shoulder-line, and the deep collar which have been intimated by this house before are now introduced in a pronounced form. It is in the line of the skirt, however, that a real difference from former models is found, for unlike that of some of the other makers, the fulness of the Paquin skirt

*On a white taffeta dress tango taffeta trimming drops from the shoulders in old-fashioned way to reveal a lace yoke*

*A somber hued wrap for afternoon is easily converted into a gay satin evening wrap by simply turning it inside out*

*Skirts of an earlier vintage may easily acquire the long puff and uneven skirt-line characteristic of this spring*

is toward the bottom instead of at the hips. For the model on the right, one of the new taffetas with gay flowers on a blue ground would be effective. Bands of a solid dark color and a chemisette and collar of organdy or sparsely figured lace would be a foil for the floweriness.

A PEPLUM PARALLELS A COLLAR-LINE

The novelty of the waist of this dress is in the attractive cape or deep collar of lace which hangs to the waist-line in the back, and is accented by a peplum of the same shape made of the lace. The very simple skirt is caught into a low puff on either side and fastened by a bow of the plain material. This shortens the skirt and allows it to drop longer in the front and back than on the sides, thus giving the uneven skirt-line which is frequently found in the spring frocks. This arrangement also gives greater width to the skirt as the sides flare out in circular fashion. A straight, long skirt of last season could be altered to give this effect by the addition of a foundation of china silk upon which the skirt itself could be draped. Should the skirt be too short to be draped otherwise, a straight band of plain, self-tone material may be attached to the foundation to form an underskirt.

THE QUAINTNESS OF 1914

The old-fashioned quality which is noticeable in so many of the spring clothes is seen in the model at the left of the page. The trimming drops off the shoulders and exposes a transparent yoke of lace which falls to the top of the belt in the back. This dress would be lovely of white taffeta combined with tango taffeta or velvet. The material chosen, of course, must depend upon

*Two gathered ruffles of silk net enhance the airiness of a filmy tulle and lace bodice with diaphanous net sleeves*

what sort of wear will be required of the dress. If made of white taffeta, without the guimpe, it could be used as a dinner dress now, and later, it could be worn with the guimpe at such formal afternoon occasions as weddings in the country. The skirt, puffed at the sides below the knee, is trimmed by two short ruffles which reach to the top of the side slashings which are filled in with lace. This arrangement leaves a point of taffeta in the front and one in the back, while the lace allows the necessary fulness for dancing without making a too bouffant foot-line.

MOSTLY AIRINESS

The evening gown sketched at the lower part of the page is delightful for summer wear as it has great delicacy and airiness. The only really substantial thing about it is the pale blue satin skirt which hangs in straight lines with a deep slash at each side to reveal an eighteen-inch frill of lace. Over the entire length of the skirt falls a net overskirt, which on a blue dress might be rose colored to match a girdle embroidered with roses.

The waist, which is cut daringly low in the back, is chiefly an airy bit of tulle combined with transparent lace. The sleeves are straight pieces of white silk net draped on the shoulders and caught at the underarm and at the girdle. To complete the effect of airiness two full, gathered ruffles of silk net form the tunic. Such a treatment gives a quaint, high-waisted effect that is especially charming for a tall, slender person. The gown, if made without the ruffles, however, would suit the less slender figure admirably.

THE WRAP OF MANIFOLD USES

One of the pleasures resulting from an unlimited dress allowance is to have every sort of wrap—and one of the satisfactions of a limited income is to be clever enough to find a wrap which suits many kinds of uses equally well. The one illustrated on this page does this, for it can be readily converted from a wrap of somber hued cloth to one of gay satin by the simple expedient of turning it inside out. The cape is made of two materials, the dark one to be worn out for afternoon, and the light satin side to be turned out for evening wear. The puff is merely buttoned in place, and there is no troublesome adjustment. The cape is cut in one piece and is slightly circular as it is naturally narrower at the top than at the bottom. The neck is finished by a wide collar, which may match the satin or be in contrast with it as desired.

It is very important, however, in a double-faced cape of this sort to choose the materials and colors with great care. *Côte de cheval* is as supple as charmeuse, and can be had in rich, deep shades. A soft brown or green cloth combined with apricot satin would be lovely for the wrap described; also, a deep maroon cloth with pale pink satin would be charming. A pattern of this cape can be supplied for $1.50, with the help of which the cape could be easily and successfully made. Patterns for all the models in this department are cut at a special price of $1 each for waist or skirt, $1.50 for a three-quarter-length garment, and $2 for a complete costume.

# "APPLAUD ME, APPLAUD MY DOG," SAY THESE ACTRESSES FROM LONDON AND FROM PARIS

Photograph by Rita Martin, London

*Gertie Millar, a bright star of London musical comedy shining this spring in "The Marriage Market," snuggles a Pekingese*

Photograph by Gerschel, Paris

*She whom Parisians are wont fondly to call "Our Monna Delza," an actress clever as chic, fondles a chow chow dog from China*

Copyright by Dover Street Studios, Ltd., London

*Lady Victor Paget, formerly Miss Olive May, an English actress, adopts the long and short of it in a slender deerhound and a wire-haired fox terrier*

*A jowly, growly bulldog lies meek at the voice of his mistress, Ethel Warwick, who goes to Australia as Potiphar's wife in "Joseph and His Brethren"*

Copyright by Mme. Lallie Charles, London

*Not a dog, but a cat with a dog's name, is Toby, the rare Siamese of Miss Madeleine Seymour, who came to America in "The Girl on the Film"*

Photograph by Rita Martin, London

*Since the days of Degas, the painting of the ballet has continued to whirl about those truths which he told for the first time. Louis Kronberg, in "The Visitor," has not departed from this whirl which time has already rendered conventional*

*A pleasing, well-arranged, well-painted, and wholly usual Academy picture is the "Portrait in Blue," by R. F. Maynard*

*Having proved his worth as a portrait-painter, demonstrated his ability to "get away" with landscape, and tried animals, F. Luis Mora joins the ranks of painters of children, and in "Flowers of the Field," portrays unspoiled little country maids*

*In her "Portrait" which was awarded the Saltus medal, Cecilia Beaux displays the impartial coldness of a scientist and accomplishes a portrait which is literal to the last curve of the ribbon bow upon the bodice*

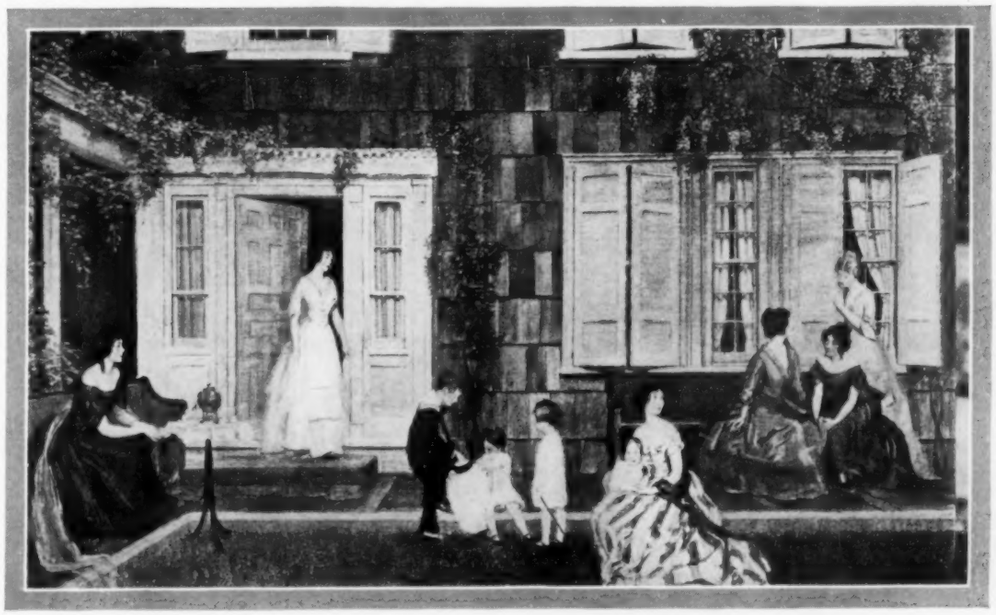
*Well-designed, freely painted, and unquestionably attractive though it is, the portrait of Mrs. Ezra R. Bridge, by Douglas Volk, is yet marred by a certain impassivity of face, a lack of spirit and intimate character interpretation*

# THE STRONGHOLD *of* CONSERVATISM

## In Its Spring Exhibition in New York, the National Academy of Design Permitted No Ropes about the Necks of Its Beloved Gods, No Shots at Its Artistic Convictions

THE National Academy of Design, with more deceased academicians than living ones upon its roster, may now be said to be a full-fledged institution. Its last exhibition, the eighty-ninth, was a very characteristic one, and to say this is to give high praise at the present day. The spirit of unrest existing everywhere has been made plain by daily incidents and daily papers. We live surrounded by iconoclasts who fire shots at all our institutions—religious, political, social, financial, and artistic. There are ropes around the necks of the most beloved gods, and only time will show whether the ropes will break or the gods bend.

Standing alone, the National Academy of Design, apparently unharassed, certainly unharmed, continues, in contempt of all outside influences or blind to them, to preach a theory born with its first breath. Here again does the Academy prove itself a real institution, for it has remained gloriously true to the fundamental principle of institutions, and walked forward with its eyes to the rear or blindfolded. If the faculty of doing this proves nothing else, it certainly proves the possession of a very steady set of legs, or of a very firm foundation. Almost any weak-legged independent under the same circumstances, instead of crushing the obstacles in his path, would trip over them and tumble. Indeed, the independents of the present moment have fallen to the ground over an importation.



*"The light of other days" is about the charming "After Supper," group painted by Charles Bittinger*

### WITH OFFENSE TO NONE

There were three hundred and ninety-six works in the exhibition, twenty of which were sculptures so small and so isolated that one passed them by unseeing. The pictures, on the other hand, were shown admirably. George Bellows commanded them from the place of honor with a big, full-length canvas of majestic design, which won for him the Isaac N. Maynard Prize. The work commanded them with, perhaps, a little brutality, but its strength was desirable and obvious. Elsewhere, through the galleries, one found strength but rarely, and then hidden in a maze of subtleties. The American painter has learned—shall we say overlearned?—the value of diplomacy. He says as little as possible or nothing, and he never employs emphasis. At Paris salons, when one becomes tired of painting as painting, one may listen to the stories the pictures recount. They go back with the historians to the days of valor, of splendor, and of broken heads, or present with the litterateurs the problems of every-day life. But here there is not this alternative unless, of course, one is old enough or brave enough, to view the old-fashioned story that exists in the work of E. L. Henry—"Election Day," this time—or so old a problem in our life as that of negro blood, painted plainly enough in Harry W. Watrous's "The Drop Sinister (What Shall We Do with It?)". These two pictures, no matter if they are old-fashioned, show an interest in life that here, where all eyes and hands are turned to craftsmanship, is very laudable. And they are not bad in craftsmanship, though they present nature humbly, without the customary selection and omission. With the painters of the Pennsylvania School, with men like Redfield, Symons, Rosen, Schofield, and Spencer, omission is carried to a point where, while we are accorded some of the length and breadth and bigness of our landscape, we miss a great deal of its wealth.

### CHOOSING A SUBJECT FOR LIFE

Robert Spencer's "The White Tenement," painted very ably, was awarded the Inness Gold Medal. Like Henner, with his thousand white nudes, or Thaulow and Ziem with their respective thousands of running streams and Venetian canals, Spencer has become aware of the value of dwelling continually and consistently upon one subject. But the members of the Pennsylvania coterie have all studied this lesson, whether they paint old brick buildings and incidental people, or roads or streams winding through a country which under a covering of snow becomes only the more bare and poor. Next to the officially commended work of Spencer, was shown another prize picture, Jonas Lie's "Afterglow," which won the First Hallgarten Prize. This shows the New York water-front in yellows and oranges, blues and purples that are rather more sensational than true.

E. W. Redfield showed "Below the Island" and "The City at Night"—a blue robe studded with twinkling jewels—a subject that until this year we have not seen from his brush since the time when he began to carry home as loot all the art prizes in the republic. Gardner Symons in "Winter Evening" and Ben Foster in "The Connecticut Hills," shown together, made an interesting contrast of atmospheres—one cold, hard, almost bitter, the other soft, mellow, almost liquid. The exhibition needed more such contrasts to lend it animation.

*To "The Odalisk" of Beatrice Whitney, an able if unpleasant work, was awarded the Julia B. Shaw prize*

That which the painter-like "The End of the Street," by Gifford Beal, lacked in life and in truth to nature was made up amply by Jerome Myer's "Nocturne, Hamilton Fish Park" wherein the painter's love of people predominated. Near the latter painting, was R. Sloan Bredin's "Midsummer," awarded the Second Hallgarten Prize. This was in a vein of less depth, but was, nevertheless, enchanting. Mr. Bredin's early promise is at last reaching fulfilment. He mingles, in this picture, romance with dignity, sincerity with gaiety. We are beginning, though slowly, to value decorative line in easel pictures. Bertram C. Hartman employed it admirably in his "Two Natures"—a boat gliding past silent hills on a silent river—which was one of the most delightful contributions to the collection, and unique in both color and composition.

### THE BEATEN PATH

As though following in the wake of modern architects, the landscapists who showed houses on the countryside showed, almost invariably, white ones with green blinds. This was true of Everett L. Warner's "The Guardian Elm," Harry L. Hoffman's "A Mood of Spring," and Ernest Lawson's intimate and colorful "Old Tulip Tree"—to mention only the three most striking examples.

In no special instance in the exhibition were the figure painters more entertaining than the landscape painters. Varian E. Cockroft's "Arrangement" and "Girl Reading," as exceptions to the general

(*Continued on page* 128)

# SHADOWS *of* FAIRYLAND *and* FICTION

Pictures copyrighted by Mary Hamilton Frye

*From the abject despair of Gretel in the clutch of the crooked-nosed witch, the youth of the little Lord Fauntleroy, the solid comfort of Bottom under the ministrations of Titania's pointed fingers, the weary grace of Rosalind prodding the Forester, to the expansion of Scrooge's soul within his skimpy coat, nothing is too airily insubstantial or too material for the magic outlines of these shadows*

*Puck with nonchalant abandon laughs into the face of a giant dragon-fly that descends like the outspread heavens upon him, and lithely leaps away to pursue with serious countenance and eager feet his pranks through field and forest and among animated flowers and leaves. No color, no words could better give the swift spirit of his play than do these sharp and graceful outlines of his sprightly body*

WHATEVER beauty and vivid character artists of earlier centuries were able to put into their carefully wrought silhouettes, it remained for a woman of our own day, Mary Hamilton Frye, to discover that these dainty shadows are the ideal medium by which to catch the elusive characters of fairyland and fiction. She touches her pencil or pen to her paper and brings into existence a host of charming subjects, familiar yet more charming in this new guise, and with them comes a genuine whiff of wonderland where even ugliness is not oppressive. The sprightly spirits of the elves she detains for a moment, yet never seems to injure or confine them in her animated outlines.

### AN ARTIST OF SIX YEARS

It was when she was still a small child living in fairyland herself that Miss Frye began this work. She told tales to herself with her brush when she was only six years old, and as she grew older and learned better the secrets of the world of magic she told to others the curious and delightful stories she had found out. Her silhouettes, cleverly worked out fancies, are used for illustrations of books and for making transparencies. In her pictures for "The Blue Bird" and for "A Midsummer Night's Dream" her little "shades" have such a spirit of fairyland that they whisk one quite out of the real world. Many of her illustrations have been made to describe the wonderful adventures of "Nils," the little Scandinavian lad who was turned into a real elf.

In her interpretations of Shakespeare's plays this artist depicts the poet's odd, whimsical characters delightfully in black and white, and his elves and fairies with charming lightness and grace. So vivid are her representations, one almost hears the tinkling of the Canterbury Bells calling the fairy host, and sees them flitting, prancing, gliding over the tree tops and toadstools, hiding in the petals of roses, drinking the dew from Arethusa, and piping a merry tune on the horns of the honeysuckle blossom.

### ACROSS THE BOUNDARIES OF THE ACTUAL

Few people live in fairyland as does Miss Frye, but she carries every one with her across the boundaries of the actual world into this other half-forgotten one. It might almost be said that she sleeps in a thistle and is wakened by the piper piping to the fairies to come and dance in the toadstool forest where the rose queen beckons them with the scent of a white rose, and jonquil comes hurrying along with his little brother to join the fun. Her fairies dance in the moonlight, flit in and out among the cattails and the branches of the trees, and swing upon the flowers. Yet not all of the stories which she tells with her brush are of fairies; not all of her thoughts are fantasies. Many of her illustrations are marked by soberness and every-day detail, those, for instance, which she has done for the tales of Dickens.

While still at the art school, Miss Frye attracted the attention of Maxfield Parrish, who did much to encourage her and to interest others in her type of work. It was when she saw in silhouettes the possibilities of giving people enjoyment by putting stories upon white walls in clear black and white that she set her many peopled world of "shades" in motion. Her subjects appeal to both young and old; they go into the hospitals to cheer the little ones, and they are found in many modern homes where grown folks enjoy watching the antics of the fairies as much as do the children.

# SEEN *on the* STAGE

## Shakespeare's Plays Are Freed from Shakespeare's Fame and He Competes on Equal Terms in the Modern Market

By CLAYTON HAMILTON

*Miss Nan Campbell in her charming girlishness makes it easy to believe that unworldly "true love" should triumph in "Marrying Money"*

Copyright by the Dover Street Studios, Ltd., London

*While on every side of her the dance becomes an impassioned and "interpretative" art, Mme. Genée keeps it a thing of eager gaiety and unbound delight. She dances here with Mr. Alexander Volinin*

Copyright, 1914, by Charles Frohman

*In "Jerry's" bewildering series of costumes, Miss Billie Burke shows herself captivating in anything from this Lucile gown to—tailored pajamas*

IF Shakespeare were merely a poet, it would be possible to agree with Charles Lamb that it is better to read his plays in the library than to see them in the theatre; but, despite the enormous literary reputation which has been heaped upon him posthumously, and which by his sheer ability to write he undeniably deserves, Shakespeare was first and last and all the time a playwright. He wrote his plays to entertain the theatre-going public of Elizabethan London, and the only sound reason for producing them three hundred and fifty years after his birth is that they are capable of entertaining the theatre-going public of to-day.

It is a fallacy to assume that the public ought to patronize Shakespearian revivals from a sense of duty. The only right reason for going to the theatre is to have a good time, in one way or another; and anybody who produces Shakespeare assumes the burden of proving that Shakespeare is still able to give the public a good time. If a representative audience that has paid its money to see "The Taming of the Shrew" subsequently compares the piece unfavorably with "Seven Keys to Baldpate," the fault must be charged not so much to the audience as to the producing manager. If Shakespeare's farce is not as funny as Mr. Cohan's, it ought not to have been produced in competition with it; and if it is as funny, the producing manager should have made this fact evident to the audience. It is never a duty to laugh.

The only way to keep Shakespeare alive in the theatre is to keep demonstrating that he is alive. His plays must be treated frankly as entertainments, and they must be made to compete successfully against vaudeville and motion-pictures, just as in their own day they competed successfully against bear-baitings and cock-fights. The public should never be made to feel that in seeing Shakespeare it is being bored, in the fancied interest of education; for, in education as in life, as Stevenson has said, "to miss the joy is to miss all." To see a play of Shakespeare's without enjoying it is not to add to one's culture but, in an important detail, to subtract from it—since one has derived a false impression that Shakespeare is dull.

This simple point, which is very often missed in the contemporary theatre, and which was notably ignored in Mr. Charles Frohman's production of "Much Ado about Nothing" last September, is triumphantly illustrated by Miss Margaret Anglin's revivals of "The Taming of the Shrew," "As You Like It," and "Twelfth Night." The most impressive feature of these performances is that they obviously give the public a good time. At Miss Anglin's production of the "Shrew," the audience laughs as heartily and as continuously as at any recent farce of Mr. Cohan's. This is as it should be. If this play is worth seeing now, it is not for the recondite reason that it was written by the greatest of English poets, but merely because it is worth seeing now. If Miss Anglin has taught the public nothing else about Shakespeare, she has at least taught it the very important lesson that his comedies are comedies; and in doing this she has displayed consummate common sense.

### MISS ANGLIN'S SHAKESPEARIAN PRODUCTIONS

BOTH by virtue of her native talents and by reason of her broad experience, Miss Margaret Anglin is one of the most accomplished actresses on the American stage to-day. Heretofore she has achieved her chief successes in playing the tearful heroines of modern social drama and the sprightly heroines of modern social comedy. It is natural that, at the present stage of her career, she should desire to act the classic rôles of Rosalind and Viola and Katharine, in which her comic gift and her emotional gift are called simultaneously into exercise. Yet it is evident from the entire atmosphere of her productions that she is more interested in giving the public an opportunity to see Shakespeare than to see Miss Anglin. The comedies of Shakespeare are not "star" plays, and Miss Anglin does not "star" herself in any of them. Her stage-direction never calls attention to herself at the expense of any other member of her company, and the applause of the audience is graciously received as a tribute to the troupe as a whole. This troupe is by far the best that has been assembled for this type of work since Augustin Daly's company was dissolved. There is not a bad actor in the entire aggregation, and there is not a noticeably bad performance of any of the fifty-six parts in these three comedies. The importance of this fact may easily be estimated by anybody who suffered from the harrowing "support" that was accorded to Sir Johnston Forbes-Robertson in his recent Shakespearian revivals.

Among the performances that may be singled out for special praise are those of Pedro de Cordoba as Orlando and Orsino, Fuller Mellish as Jacques and Malvolio, Eric Blind as Petruchio, Sidney Greenstreet as Sir Toby Belch, Max Montesole as Grumio, and Ruth Holt Boucicault as Celia; but the special merit of this company is revealed not so much in individual performances as in the team-play of the entire troupe. This team-play, which is so rare on the contemporary stage, is best exhibited in "The Taming of the Shrew." There is not a dull moment in the performance of this entire play. All the actors are kept

busy all the time, and the action is enlivened in every incident with interesting by-play. In rehearsing this piece alone, Miss Anglin has proved herself to be a stage-director of extraordinary ability. It must have been a gigantic task to work out every detail of the "business" of all three comedies during the course of a single season; and it seems probable that Miss Anglin's own performances will grow richer and riper after she has had leisure to recuperate from her initial labors as director.

In all three of her parts, Miss Anglin appears to better advantage in the comic than in the lyric passages. For this reason, her best performance is in the rôle of Katharine. It is unnecessary to record that she never approaches the imperious performance of Ada Rehan—the one incomparable Katharine of modern times; but she shows us a woman who is very humanly and very comically stubborn. Her Rosalind is labored in the first two acts, but witty and ingratiating afterwards; and her Viola, though diverting in the comic passages, seems to lack the necessary note of wistfulness in the poetic scenes.

ONE FAULT IN MANY VIRTUES

Miss Anglin's one great fault in the performance of these parts is her tendency to sing the lines instead of speak them. She intones the lyric passages with a conscious tremolo, and slides her voice capriciously upwards or downwards several notes in pitch while reading a single sentence; and it is evident that this is done deliberately, in an endeavor to call attention to the fact that Shakespeare has set his words together in a marked musical sequence. It is necessary to disagree with Miss Anglin in her theory of elocution. Once, when Tennyson was asked how he wished his verses to be read, he replied, "Precisely as you would read the morning paper." Whenever a sentence is well written, either in verse or in prose, it will sound alluring to the ear if it is read in the simplest manner possible. It is not at all necessary to sing such a phrase as "perilous seas in faery lands forlorn" in order to call attention to the fact that the phrase is rich in music. Keats has already done his work, and all that is required of the reader is to pronounce every syllable distinctly as it comes. The verse of Shakespeare should be read precisely like the prose of Mr. Henry Arthur Jones, and there is no more reason for singing the lines of Viola than for singing those of Mrs. Dane. When Miss Anglin comes to realize this simple point—as an artist of her acute intelligence is sure to do—her performance of Shakespeare's lyric heroines will be considerably improved.

At present she reads the lines of Katharine with simplicity and eloquence until she comes to the long speech at the conclusion of the play; and then she ruins this with artificiality. She sings the first two acts of "As You Like It," and then ascends to natural and human speech as the part takes possession of her. In "Twelfth Night" she artificially intones the lyric passages, but speaks the comic lines with a reasonable sense that they were intended to be natural. The only reason why this fault of singing has been emphasized in the present context is, first, that it is easy to correct, and, second, that it is an error to which contemporary actors seem particularly prone. The merits of Miss Anglin's performances of these three important parts are sufficient to outweigh this one deficiency.

*Miss Margaret Anglin, who proves "The Taming of the Shrew" is still a modern farce and Shakespeare most alive when not awesomely remembered*

*If in "Too Many Cooks" love be the broth, Miss Inez Plummer offers for it ingredients so winsome it is easy to believe it can not be spoiled*

A point that has often been ignored in Shakespearian revivals is that the Elizabethan playwright planned his plays to be enacted on a stage that was practically unencumbered with scenery, and intended his incidents to be run off in immediate succession. We have every reason to believe that plays were presented at the Globe Theatre without any intermission whatsoever. Our contemporary social custom requires us to establish two or three intermissions to allow the male members of the audience to stretch their legs in the lobby and smoke a meditative cigarette; but any unnecessary intermission between the hurrying scenes of an Elizabethan act tends to rob the narrative of its essential note of continuity. Miss Anglin has devoted particular attention to this point. The longest intermission in her three productions—except for arbitrary waits between the acts—is only fifty-three seconds, and, in most cases, a change of scene is accomplished in less than half a minute. The psychological effect of this rapidity in running off the narrative contributes greatly to that sense of continuity which is necessary to the fullest enjoyment of an Elizabethan play.

MISS ANGLIN AS STAGE-MANAGER

This brings us to a consideration of the most important merit of Miss Anglin's Shakespearian productions—namely, the method of their scenical investiture. This method exhibits an exceedingly sensible compromise between the nineteenth century method of Augustin Daly and Sir Henry Irving and the sixteenth century method of Shakespeare himself. Miss Anglin has made a liberal use of the Elizabethan distinction between the fore-stage and the full-stage. In all three of her productions, there are arched entrances at either side of the proscenium which correspond with the two established doors of the Elizabethan stage, and these entrances remain unchanged throughout the action. Whenever an incident is to be enacted on the fore-stage, an arras is let down, and the actors play their part before a background of appropriate tapestry. The full-stage is set with scenery, but this is simple and suggestive.

*Miss Irene Fenwick carries the title rôle in "Along Came Ruth" with that exceeding skill which is always acclaimed "natural"*

The scenery and costumes for all three productions were designed by Mr. Livingston Platt; and his work gives evidence of an artistic talent of extraordinary competence. He seems able, without apparent effort, to achieve the maximum of effect with the minimum of means. His sets are very beautiful and very simple. He paints with an unusually gentle palette. In the forest scenes of "As You Like It," the costumes of the characters are all designed in tints that are common in autumnal leaves, so that the actors seem indeed to be citizens of Arden instead of intruders among the leisurely and meditative trees. In his settings for "The Taming of the Shrew," he suggests the gorgeous richness of the Renaissance in scenery so light in structure that it may be shifted in ten seconds and could be packed without damage in a traveling trunk. But Mr. Platt's imagination is revealed most emphatically in his investiture of "Twelfth Night." He has made a clear distinction between the lyrical scenes that happen in a fanciful Illyria and the broadly comic scenes that happen frankly in Elizabethan England. Orsino's palace is fantastically oriental; Olivia's garden suggests some imaginative nook on the Dalmatian coast; but the kitchen which Sir Toby and Maria and Sir Andrew and Festé incubate their plot against Malvolio is utterly English and Elizabethan. Sir Toby is dressed in Elizabethan clothes, and Orsino is dressed as an oriental potentate; and this discrepancy is demanded by the text.

A NEW STAR AMONG SCENIC ARTISTS

The scenes in Orsino's palace are lighted solely from the top and from the sides; and, in setting nearly all of the poetic passages of these three comedies, Mr. Platt has chosen to suppress the footlights. By this device he has succeeded in haunting the stage with sudden and mysterious shadows which contribute to the necessary note of unreality which should be felt in watching these fantastic incidents. It has been reported that Mr. Platt has spent several years in Europe, studying the theatrical devices of such producers as Professor Max Reinhardt and Mr. Gordon Craig. From whatever source his inspiration may have been derived, it must be emphatically stated that he has shown us, in his investiture of these three comedies, the proper method for decorating Shakespearian productions at the present time. His scenery never gets in the way of the actors or the story; it never reduces the narrative from the realm of imagination to the realm of actuality; it is beautiful without ostentation and rich without extravagance; and it is so simple in construction that it may be shifted in the winking of an eye. On the basis of these three endeavors, the advent of Mr. Livingston Platt as a scenic artist is an important acquisition to our stage.

## "A PAIR OF SIXES"

HERETOFORE Mr. Edward Peple has written mainly in the mood of tender sentiment, and it seems a little surprising that his latest play should be a hurrying, headlong farce of the type that has become associated with the name of George M. Cohan. But Mr. Peple has not only changed his manner in "A Pair of Sixes"; he has also increased his craftsmanship. The piece is admirably planned, and the effect is so unfalteringly entertaining from the outset to the end that it hardly seems that Mr. Cohan himself could have distilled more fun from the material.

"A Pair of Sixes" is excellently acted, and the company has been cleverly rehearsed by Edgar MacGregor. The first act is played in the extremely rapid tempo which Mr. Cohan employed in directing the opening act of "Get-Quick-Rich Wallingford," and the sense of

(*Continued on page* 140)

# THE VOGUE PATTERN SERVICE

## Frocks of Silk and Crêpe for the Girl Graduate, and Others of the Same Materials but Different Cut for All Sorts of Summer Occasions

Nos. 2577/10-2578/10
*Simplicity, the prime factor of charm in a graduation dress, is attained in crêpe de Chine and lace*

THE graduation dress is one that good taste demands shall be very simple. It may be of some soft, clinging material in an ivory tone, when it may be trimmed with lace of a deeper shade. There are very many different shades of white; and these should be carefully considered, and the shade of the lace trimming should harmonize with the shade of the frock.

Such a model as Nos. 2577/10-2578-10 is particularly well suited for a graduation dress. It combines the very latest designs of tunic, collar, and girdle, and still retains a charming simplicity. Made of crêpe de Chine or chiffon voile, trimmed with cream lace, and girdled with moire, satin, or taffeta, it would be a frock of distinction. Nos. 2422/10-2423/10 form another model that is especially suited to the young graduate. Should soft cream taffeta be used, it would be most effective with a tunic and ruffles of cream net and a girdle and vest of a contrasting color or material.

Nos. 2475/10-2476/10 feature the lace petticoat and show one of the new bustle effects. This model is most attractive when made of either pompadour crêpe or taffeta with a petticoat of lace, or of plaited silk ruffled like that which trims the sleeves. A modish touch may be given by cording the ruffle edges.

*The patterns shown on this page are in sizes 34 to 40 inch bust measure, except pattern Nos. 2577/10-2578/10, which also comes in 16 or 18 year old sizes; price, 50 cents each for waist or skirt. Order from The Vogue Pattern Service, 443 Fourth Ave., cor. 30th St., N. Y.*

Nos. 2574/10-2575/10
*Crêpe de Chine and taffeta, boot-top tunic, bolero bodice, and flaring collar, make this a frock of to-day*

Nos. 2475/10-2476/10
*Taffeta might fashion this frock which features the bustle and the lace petticoat*

Nos. 2422/10-2423/10
*A slim, graceful frock with either a pannier or tunic may be cut by this pattern*

Nos. 2322/10-2323/10
*One of the simple models which show to advantage a flower strewn material*

Nos. 2356/10-2357/10
*A frock of crêpe de Chine and net smacking of the tailored in its severity of line*

Nos. 2294/10-2295/10
*Moderately high neck and long sleeves are excellent for a morning frock of flannel*

Nos. 2494/10-2495/10
*Occasions without number demand a semi-formal, flowered frock of crêpe*

*Directions and material requirements come with each pattern*

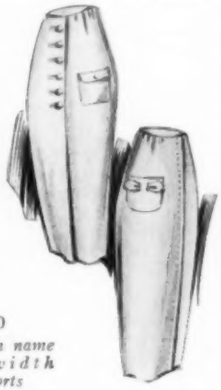
# PATTERNS *of* FEW PIECES

## Blouses Suited to the Sports Skirt and Sports Skirts Suited to the Blouses—Three-piece Costumes and Suggestions for Ways of Unifying Them

Nos. 2487/10-2488/10
*For the three-piece suit, cinnamon brown tussur linen with a blouse of colored handkerchief linen, would be excellent*

No. 2518/10
*Surplice guimpe with wired collar, the popular organdy vest and collar, and the Gladstone collar and vest of the moment, 50 cents for the three*

SUCH a pattern as No. 2518/10, which includes three different collars and vests, can be used most advantageously with a blouse pattern like No. 2556/10, should the blouse be made of crêpe de Chine, or one of the new cotton materials. The separate vest or bolero is easily adjusted and freshens a costume most effectively.



No. 2569/10
*Sports skirt not in name only, but with width enough for sports*

Such a suit as Nos. 2473/10-2474/10 is especially good looking if made of one of the new silk oriental suitings, and worn with a blouse like No. 2519/10, which can be made of the suit material with the vest and collar of lace or organdy. The vest should be made so that it may be easily adjusted and easily laundered; simpler vests might be kept for emergency.

No. 2570/10
*A skirt as plain as it can be with a pocket trimmed as it can be*

Nos. 2473/10-2474/10
*A three-piece model may be developed in oriental silk, taffeta, or duvetyn, with a line or two of Roman striped silk*

No. 2519/10
*An appropriate third for the three-piece suit is a blouse of the suit material with vest of organdy*

No. 2483/10
*Batiste cut on good simple lines and sparingly trimmed makes a fitting blouse for sports skirt*

*Patterns for the designs on this page cost 50 cents each for waist, coat, or skirt; sizes, 34 to 40 inch bust measure. Order from The Vogue Pattern Service, 443 Fourth Avenue, corner 30th St., New York City*

No. 2484/10
*Tub skirts find an appropriate blouse in this plaited, Parisian version of the sports skirt with flaring collar*

No. 2556/10
*A pattern which in formal materials makes a formal blouse, and in informal materials an informal one*

*Directions and material requirements come with each pattern*

# PATTERNS *for the* YOUNG MAID *and the* SMALL MAN

THE lingerie frock is noticeably changed; instead of dresses of embroidered batiste with Irish or Cluny lace insertion, we now have charming frocks of cotton voile, crêpe, ratine, or net. These, especially when they are made for young girls, are trimmed with ribbons or with silk in gay Roman stripes or plaids.

Such a frock as Nos. 2537/10-2538/10 represent, would be particularly pretty made of plain cotton voile combined with a voile figured in brocaded effect with tiny rosebuds or with sprays of flowers. The girdle might be made of taffeta silk or ribbon to match the color of the blossoms.

Nos. 2571/10-2572/10 form a frock distinctly designed for service. The skirt is well cut and hung, and has sufficient width for a walk or game. The blouse, which has a peplum, a set-in sleeve, and a low rolling collar, fastens down the back with buttons that are easily found. For natural linen trimmed with rows of white soutache braid, this model is a very desirable one.

Nos. 2529/10-2530/10 would be very effective made of net with the bodice and lower pannier ruffle of embroidered net and the girdle and sash of Roman striped silk. Such a frock would be in good taste for dance, dinner, or theatre.

No. 2576/10 is an unusually good model which lends itself to development in many materials. Made of non-shrinkable flannel, striped or plaid for the skirt and plain for the blouse, with the plaid used for the collar and cuffs, it is a becoming and useful frock.

The new calico-patterned linens, as well as the bright colored linens, make charming smocks. Linen in Chinese blue with white organdy collar and cuffs would combine successfully for model No. 2534/10.

Nos. 2459/10, 2562-10, 2460/10 are different versions of the much admired David Copperfield suit for little boys. No. 2459/10 is a picturesque and sprightly costume with its beruffled blouse and straight little two-seamed trousers. No. 2562/10 is sure to appeal tremendously to a little chap because of its businesslike pockets. All of these practical little suits are cut in few pieces. Either linen, cotton poplin, serge, or tub flannel is suitable and serviceable for them.

*Patterns for children's designs are 50 cents each; for misses' dresses, 50 cents each for waist or skirt. Order from The Vogue Pattern Service, 443 Fourth Ave., corner 30th Street, New York City*

Nos. 2537/10- 2538/10
*Sizes, 14 to 18 years*
*The quaintly scalloped tunic, the simulated Eton jacket, and the Gladstone collar combine to make a girlish gown suited to many occasions*

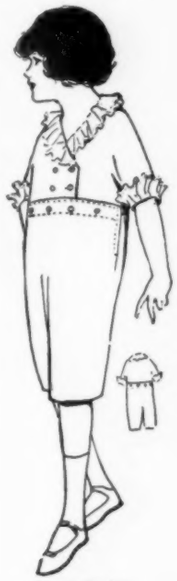
Nos. 2571/10-2572/10
*Sizes, 14 to 18 years*
*Equally suitable for serge, flannel, or linen is this comfortable frock, simply and smartly trimmed with bands of soutache braid*

Nos. 2529/10-2530/10
*Sizes, 14 to 18 years*
*A youthful model for the dance frock will develop well in either taffeta and chiffon or in net trimmed with embroidered net ruffles*

No. 2576/10
*Sizes, from 6 to 12 years*
*A frock excellent in serge or linen with sash of silk*

No. 2534/10
*Sizes, 4 to 8 years*
*A pretty, serviceable, easily made smock for play-time*

No. 2535/10
*Sizes, 6 to 12 years*
*The tucked guimpe is included in this simple pattern*



No. 2459/10
*Sizes, 2 to 8 years*
*A kimono blouse ruffled with picturesque effect*

No. 2562/10
*Sizes, 2 to 8 years*
*Thoroughly businesslike and generously pocketed*

No. 2460/10
*Sizes, 2 to 8 years*
*Mannish in its effect, simple in its making is this suit*

*Directions and material requirements come with each pattern*

Nos. 2502/10-2503/10
*The broad bretelles and the lower, flaring tunic are of black taffeta, and the remainder of this cleverly designed model is blue serge, plus a refreshingly crisp white collar*

Nos. 2358/10-2359/10
*Flowered waist and tunic are in one pattern; the separate skirt is in one piece*

Nos. 2394/10-2395/10
*A graceful model in soft crêpe or crisp taffeta, suitable for the street or house*

Nos. 2559/10-2560/10
*Included with the pattern of the coatee is one for a blouse in kimono style*

Nos. 2504/10-2505/10
*This model made of white serge, with pipings of satin and braid for the cuffs and the girdle, is in excellent taste for the more practical affairs of the forenoon*

# DAYTIME GOWNS SMART *in* EFFECT, SIMPLE *in* MAKING

WITH such a silk coatee as is shown in the illustration of pattern Nos. 2559/10-2560/10, a costume effect may easily be given a waist and skirt combination. Such a jacket may be made of plain or flowered taffeta and worn over a blouse of lace, net, or chiffon. The costume is a charming one for the afternoon, when the coat is, for instance, of blue flowered taffeta, the skirt of plain blue taffeta, and the blouse of blue chiffon veiling flesh colored net. Pattern No. 2567/10 is one of the new plaited shirts that have the plaits sewed at the yoke-line and below that merely pressed in. The pattern of the skirt, No. 2568/10, may be cut with or without the hip-yoke, and a fold in front gives width about the feet.

*Patterns for these designs are priced 50 cents each for either waist or skirt, or $1 for complete costume. Sizes, 34 to 40 inch bust measure. Address The Vogue Pattern Service, 443 Fourth Ave., corner 30th St., New York City.*

Nos. 2477/10-2478/10
*Blue gabardine and taffeta combine uniquely*

Nos. 2289/10-2299/10
*A model simple to make and easily laundered*

Nos. 2392/10-2393/10
*Particularly charming in men's wear serge*

Nos. 2398/10-2399/10
*To combine striped and flowered crêpes*

Nos. 2567/10-2568/10
*A skirt which may be made with or without a yoke*

*Directions and material requirements come with each pattern*

*Of all gems, pearls are perhaps the most self-sufficient; certainly, nothing is more suitable to the needs of the modern toilette than their soft milky radiance so wonderfully reproduced in the beautiful Técla specimens.*

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# WHAT THEY SAY

PRINCETON can not get along without a bard, it seems. Now that Henry Van Dyke is representing his country in Holland, Alfred Noyes is coming to lecture on modern English literature. Princeton has offered him a visiting professorship, and he has accepted the offer for a part of each year. He is only thirty-two years old but he has written a prodigious amount of poetry, and poetry that has paid him well, too. He has been writing for twenty years, but did not devote himself entirely to his art until after he left Oxford. He and his poems have had a warm welcome in this country. Any city dweller who has had his soul rasped by wandering street organs should get a copy of Alfred Noyes's poem, "The Barrel Organ," wherein he sings of the

". . . barrel organ carolling across the golden street,
In the City as the sun sinks low."

He can never again regard such music as a nuisance.

### COACHING A QUEEN

America is about to be visited by a regularly crowned queen, a matter of moment to the uncrowned millions here, because it will be the first visit of a sovereign to our shores. King Ferdinand and Queen Eleanora of Bulgaria have long been interested in the United States, and their interest has been deepened by association with the American doctors who had charge of Bulgarian hospitals during the war. The Queen comes without the King in order to avoid possible diplomatic embarrassments that a visit from a reigning monarch might entail. The Queen and her suite will spend several weeks in this country, and her Majesty hopes to learn much that will be of value to Bulgaria. She is particularly interested in social and economic problems, and is eager to learn about our methods of meeting them. Bulgaria has no insignificant problem on her hands in dealing with the two hundred thousand Rumanian, Servian, and Grecian refugees thrust upon her by the exigencies of war. The future of the Bulgars looks hopeful, indeed, when their Queen is willing to journey into the new world and to sit at the feet of a progressive people in their behalf.

### YALE TURNS THE TANGO DOWN

While the rest of the world has been tangoing itself into happiness, Yale has given dancing a back hand slap. In a recent vote taken by the senior class as to the favorite amusement, only twelve votes out of one hundred and seventy-four were cast for dancing. The theatre led with eighty-four, the "movies" received nineteen votes; reading, seventeen; bridge, thirteen; tennis, twelve; golf, eight; and motoring, nine. Thus do young college men seriously discuss their pleasures, while others are heedlessly "tripping the light fantastic toe."

### TO BE TAKEN WITH A GRAIN OF SALT

Skating on thin ice has long been a more or less hazardous pastime, but after this, if we follow the lead of the Germans, we can take our skating with a grain of salt. A salt skating-rink was operated in Berlin during the early spring, and was, apparently, very successful. The smooth, saline, crystalline mass has the advantages of comparative cheapness and of portability. When the temperature does not exceed eighty-six degrees Fahrenheit, a board floor can be set up anywhere, coated to imitate ice, and skating may proceed at once. Skating may now become a profitable and popular sport on chilly days in August. Who knows?

### LISTEN TO THE LION ROAR

The appointment of Mr. Henry W. Thornton of New York to be general manager of the Great Eastern Railway in England seems to have caused a tempest in a teapot. No one objects to the American, but every one objects to the statement of Lord Claud Hamilton, chairman of the road, that he had to import a man owing to the scarcity of British talent. That was enough to make the lion roar. "Forty-five million people, and not one capable of managing the Great Eastern!" roared he. Bernard Shaw stepped amiably into the controversy with the remark that the English are a dull people who have won success only through Jewish, Irish, or German brains and are now drawing on America.

However true this may be, Mr. Thornton, who has been manager of the Long Island Railroad with its forty million suburban passengers a year, goes well equipped to take care of the hundred million who travel on the Great Eastern each year. All he asks for himself is British fair play and a chance to make good.

### FACING THE HINDOO

The country is facing a new peril, but facing perils has become so frequent that we do the facing with a calm spirit. This time it is a Hindoo invasion that perils us, and the states most concerned are naturally in the far west where the orientals gain a foothold most easily. There is no law to exclude the Hindoos as there is to exclude the Chinese, and, even if there were, they could still come, as do the latter, via the British Columbia border at nightfall, unless an adequate border patrol should be established. Canada imposes a head tax of five hundred dollars on each Chinaman who enters that country, with the result that the fair Dominion gets the five hundred and the United States gets the Chinaman, a consummation not devoutly to be wished. The lure of higher wages, of course, is the drawing card.

The objection urged against the oriental is his inhumanly low standard of living and consequent ability to underbid all white labor. This country is not alone in opposition to the Hindoos; British Columbia is quite as excited as California, and has through the Dominion government required each Hindoo who enters British Columbia to have at least two hundred dollars. Australia, New Zealand, and South Africa are in a turmoil over the same question. In these cases we have one part of the British Empire legislating to keep out subjects of another part, which does not look like keeping peace in the family. In this country, the situation is entirely different, but opposition to the Hindoo is quite as marked. It remains to be seen how this new peril will be averted.

DR. ANNIE MARION MAC LEAN

# Best & Co.

## ANNUAL MAY SALE CHILDREN'S FRENCH AND DOMESTIC UNDERWEAR AT REMARKABLY LOW PRICES

### EXTRA SPECIAL VALUES

1. **French Waist Skirts,** scalloped hem, neck and armholes; 1, 2, 3 years.
Regular price, 1.95...**$1.25**

2. **Long Waisted Nainsook Skirt,** with fine embroidery edges; 1 to 6 years.
Regular price, 1.50..**$ .98**

3. **Nainsook Princess Slip,** lace at neck and armholes, and ruffles of lace and Swiss embroidery insertion, with veining above; 3 to 8 years.
Regular price, 1.95...**$1.25**

4. **French Underwaist,** scalloped neck and armholes, pearl buttons; 2 to 6 years.
Regular price, 1.00...**$ .69**

5. **French Drawers,** Val. lace ruffle with veining and featherstitching above; 2 to 6 years.
Regular price, 1.35...**$ .85**
8 to 10 years.
Regular price, 1.55...**$1.00**
12 to 14 years.
Regular price, 1.85...**$1.15**

6. **Fine Nainsook Gowns,** yokes of fisheye lace and embroidery insertion, with lace edge, beading and ribbon, lace trimmed sleeves; 4 to 16 years.
Regular price, 1.50...**$ .98**

7. **Nainsook Drawers,** embroidery ruffle with embroidery beading and ribbon above, cluster of tucks; 3 to 8 years.
Regular price, 1.00...**$ .75**
9 to 16 years.
Regular price, 1.35...**$ .85**

8. **Long Cloth Underwaist,** lace edge and ribbon around neck and armholes; 2 to 16 years.
Regular price, 75c...**$ .55**

9. **Princess Slips,** flat ruffle of Val. lace insertion and embroidery medallions; ribbon run, lace trimmed underlay. Neck and armholes lace edged; 10 to 16 years.
Regular price, 2.25...**$1.75**

**In this sale are offered many special values not advertised which comparison will show to be unequaled**

THE ANNUAL MAY SALE OF WOMEN'S AND MISSES' FRENCH AND DOMESTIC MUSLIN UNDERWEAR IS NOW BEING HELD AT THE LOWEST PRICES WE HAVE EVER QUOTED.

**FIFTH AVENUE** **At Thirty-Fifth Street** **NEW YORK**

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(*Pronounced* "debb-e-voice")

## Dress-Shield Brassieres

*16 Styles—$1 to $4.50*

*Look for this label. Decline substitutes*

No. 2424. $3.50 Hooked Front

## *"On with the dance!"*

If you wear a DeBevoise moisture-proof Dress-Shield Brassiere, your gown is safe and your mind at rest.

The Shields cannot slip or roll up. They can be had in flesh-color or white, and are practically invisible. Easily removed and replaced. Washable. Always ready.

End the bother and expense of attaching Shields to every gown and blouse you wear. Simply slip into a DeBevoise Dress-Shield Brassiere and the thing is done.

Another great advantage—the Brassiere gives your figure just the degree of firmness and support demanded by refinement and hygiene—the graceful contour of the natural figure—with no stiffness or restraint.

At the same time, the DeBevoise presents a charmingly dainty appearance through your diaphanous gowns, making an extra underbodice unnecessary. Cool, comfortable, convenient, economical. DeBevoise Dress-Shield Brassieres may be had in white or flesh-color net, all-over lace or embroidery, pink or white nainsook, crêpe de chine or batiste, daintily trimmed and faultlessly tailored throughout. Fully guaranteed.

**200 other DeBevoise styles for every figure and occasion—50c to $15.00. At all good stores.**

Bandeau-, Underbodice- and Decollete-Brassieres, Hooked-fronts, Cross-over-backs. Bust-girdles, etc.

**Ask your merchant for the "debb-e-voice"**

***Write us today for Illustrated Style Book***

**CHAS. R. DE BEVOISE CO.** 1270-F BROADWAY NEW YORK CITY

*The "chambre à coucher" of the beautiful Princess Pauline, sister of Napoleon Bonaparte, is now a show-place of the British Embassy*

# *The* BRITISH EMBASSY *in* PARIS

THE King and Queen of England are to be entertained in Paris as only the French know how to entertain royalty. There will be special performances at the opera and the theatres, and a grand gala race meeting at Auteuil, to say nothing of dinners, banquets, and official calls. The French may be republican in spirit, but they are royalists at heart, and they dearly love all the pomp and glitter that attends a royal visit. It was at first expected that the royal visitors would stay at the English Embassy, which was accordingly put in order; but at present it is not determined whether or not the Embassy will be used. However, the house, which is very near the palace of President Poincaré, fairly shines with a brilliancy which rivals that of the days when it was the abode of beautiful Pauline Bonaparte, favorite sister of the great Napoleon.

### ROYAL IN HERITAGE AND DESIGNING

The hotel was constructed at the end of the reign of Louis XIV, by Mazin for the Duke de Charost, Governor of Louis XV, and of the many ancient private hotels in Paris there are none more interesting than this one, 39 rue Faubourg-Saint-Honoré, now occupied by the English Embassy. It is interesting not only for its architectural beauty, but because of its history and its present environment.

It does not lack for distinguished neighbors. The Élysée palace in which President and Mme. Poincaré reside is situated a little farther up the street, beginning at Number 51. Number 41, next door to the Embassy, is the home of the Baron Edmond de Rothschild, which possesses a fine salon of Samuel Bernard, and another salon in pure Arabic style, executed by the architect of the Khedive Ismail. Strangers frequently stop before Baron de Rothschild's house to admire the beautifully carved, big street doors with the little bronze figures of Adam and Eve for handles. Number 33 is occupied by Dr. Henri de Rothschild, who dabbles at writing plays. He has constructed a fine stage and theatre in the gardens lying at the back of his house.

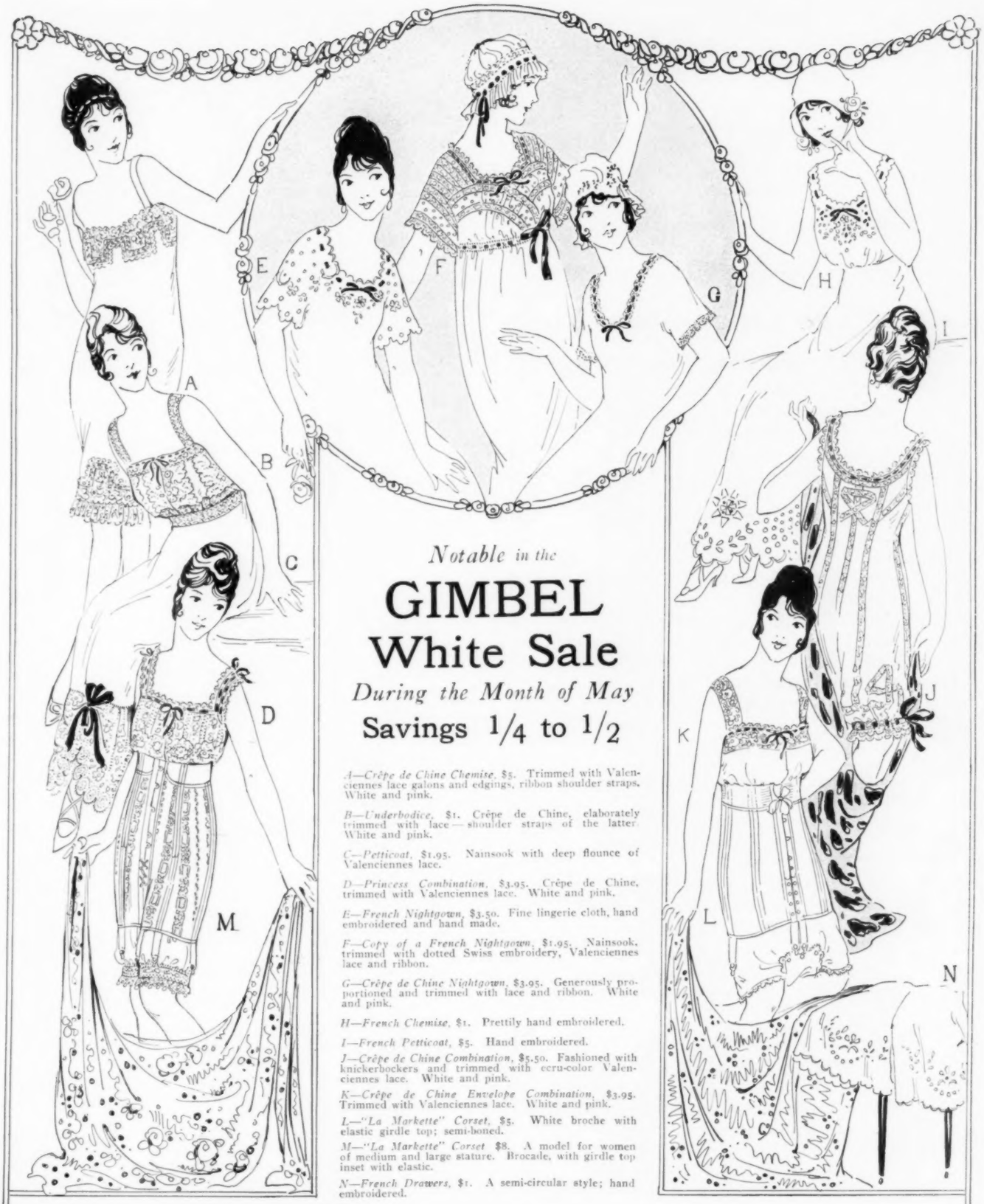
One of Napoleon's first acts of generosity to his family was to buy what is now the English Embassy for his beautiful sister, Pauline Bonaparte, for the sum of four hundred thousand francs. This princess inhabited the hotel only irregularly, but she made a number of changes in the interior, one of which was to turn the chapel into a billiard room. She also had the building redecorated, the work including the decoration of the Ionian salon on the ground floor, which is something like eight meters square. Princess Borghèse sold her hotel together with all its furnishings, except the celebrated *surtout de table* by Thomire, in Sèvres and chased gold, which brought her the further sum of three hundred thousand francs, to the Duke of Wellington for the English Government, and received for it five hundred thousand francs. The furniture included her entire bedroom suite which consisted of an Empire bed, a cheval mirror, a *chaise longue* and numerous other pieces of furniture all in mahogany ornamented with *bronzes dorés*. Other bibelots included the handsome bronze clocks and candelabra yet on the mantelpieces, and numerous bronze statues of great artistic and historical value. It is against this background, practically unchanged since the day of Princess Pauline, that the English Embassy will this year celebrate the hundredth anniversary of its occupancy of the building.

### WITH RESPECT FOR HISTORY

Certain minor changes and many restorations have, of course, been made in the building; two ells have been run out at the back overlooking the gardens. One of these, which has a throne-room, is used for an audience chamber, and the other is a ballroom. Yet, while the interior has been redecorated, the Empire style has been preserved in historic accuracy. The grand staircase, a marvel of elegance, bears the hallmark of *roi soleil* in the gilded, wrought-iron sunbursts of the classic banisters.

The upper rooms of the hotel, which are now used as personal apartments by the present Ambassador, Sir Francis Bertie, and his family, are composed of a handsome suite of salons overlooking the gardens and the deep lawn which extends to the avenue Gabriel on the Champs Élysées. There is one Empire salon done in yellow, another in green, and, beyond this, the famous *chambre à coucher* of the beautiful Princess Pauline.

Through the course of the years many celebrated personages have stopped at this famous old hotel. Napoleon was of course there intimately in the days of Princess Pauline. An Emperor of Austria was entertained there; Queen Victoria stopped there in the year 1867, and the late King Edward lodged there on many occasions.




*Notable in the*

# GIMBEL
# White Sale

*During the Month of May*

## Savings 1/4 to 1/2

*A—Crêpe de Chine Chemise*, $5. Trimmed with Valenciennes lace galons and edgings, ribbon shoulder straps. White and pink.

*B—Underbodice*, $1. Crêpe de Chine, elaborately trimmed with lace — shoulder straps of the latter. White and pink.

*C—Petticoat*, $1.95. Nainsook with deep flounce of Valenciennes lace.

*D—Princess Combination*, $3.95. Crêpe de Chine, trimmed with Valenciennes lace. White and pink.

*E—French Nightgown*, $3.50. Fine lingerie cloth, hand embroidered and hand made.

*F—Copy of a French Nightgown*, $1.95. Nainsook, trimmed with dotted Swiss embroidery, Valenciennes lace and ribbon.

*G—Crêpe de Chine Nightgown*, $3.95. Generously proportioned and trimmed with lace and ribbon. White and pink.

*H—French Chemise*, $1. Prettily hand embroidered.

*I—French Petticoat*, $5. Hand embroidered.

*J—Crêpe de Chine Combination*, $5.50. Fashioned with knickerbockers and trimmed with ecru-color Valenciennes lace. White and pink.

*K—Crêpe de Chine Envelope Combination*, $3.95. Trimmed with Valenciennes lace. White and pink.

*L—"La Markette" Corset*, $5. White broche with elastic girdle top; semi-boned.

*M—"La Markette" Corset* $8. A model for women of medium and large stature. Brocade, with girdle top inset with elastic.

*N—French Drawers*, $1. A semi-circular style; hand embroidered.

**Fur Storage**

Even though you may live at a distance it will be advantageous for you to send your Furs to the Gimbel Dry-Air Cold Storage Vault, which is the most scientifically equipped plant in America.

*Moderate tariff for storage.*

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Established Half a Century

# *Bridal* Trousseaux—

## At "The Linen Store"

### *The Housekeeping Linens*—

At McCutcheon's prospective brides will find the largest collection of fine linens in the world.

For example, we have over four hundred designs in Table Cloths, alone. This is a fair illustration of our stock of Fancy Table Linens, Bed Linens and Towels in which we carry vast and varied stocks, including everything worth having.

Coupled with this, there is the added satisfaction of knowing that when you buy at McCutcheon's you are buying the best—and no better values are to be had anywhere!

### *The Personal Apparel*—

In French Lingerie we have a well-established reputation not only for the character, beauty and variety of the goods, but also for moderate prices.

Our assortment of modern Silk and Knit Underwear is equally complete and includes all the latest styles.

The entire atmosphere of our Lingerie Department suggests daintiness and refinement.

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We have just issued, especially for brides-to-be, a beautiful book illustrating some of the most attractive goods in Housekeeping Linens and Lingerie, and including lists of well-balanced complete Trousseaux costing from $5,000 down to $100.

*Mail Orders Receive Our Prompt Attention.*

**James McCutcheon & Co.**

**Fifth Avenue, 33d and 34th Streets, N. Y.**


# LINGERIE AFFECTS *the* NARROW WAY

*A lace and chiffon blouse coat combines successfully with crêpe de Chine for the negligee; $12.75*

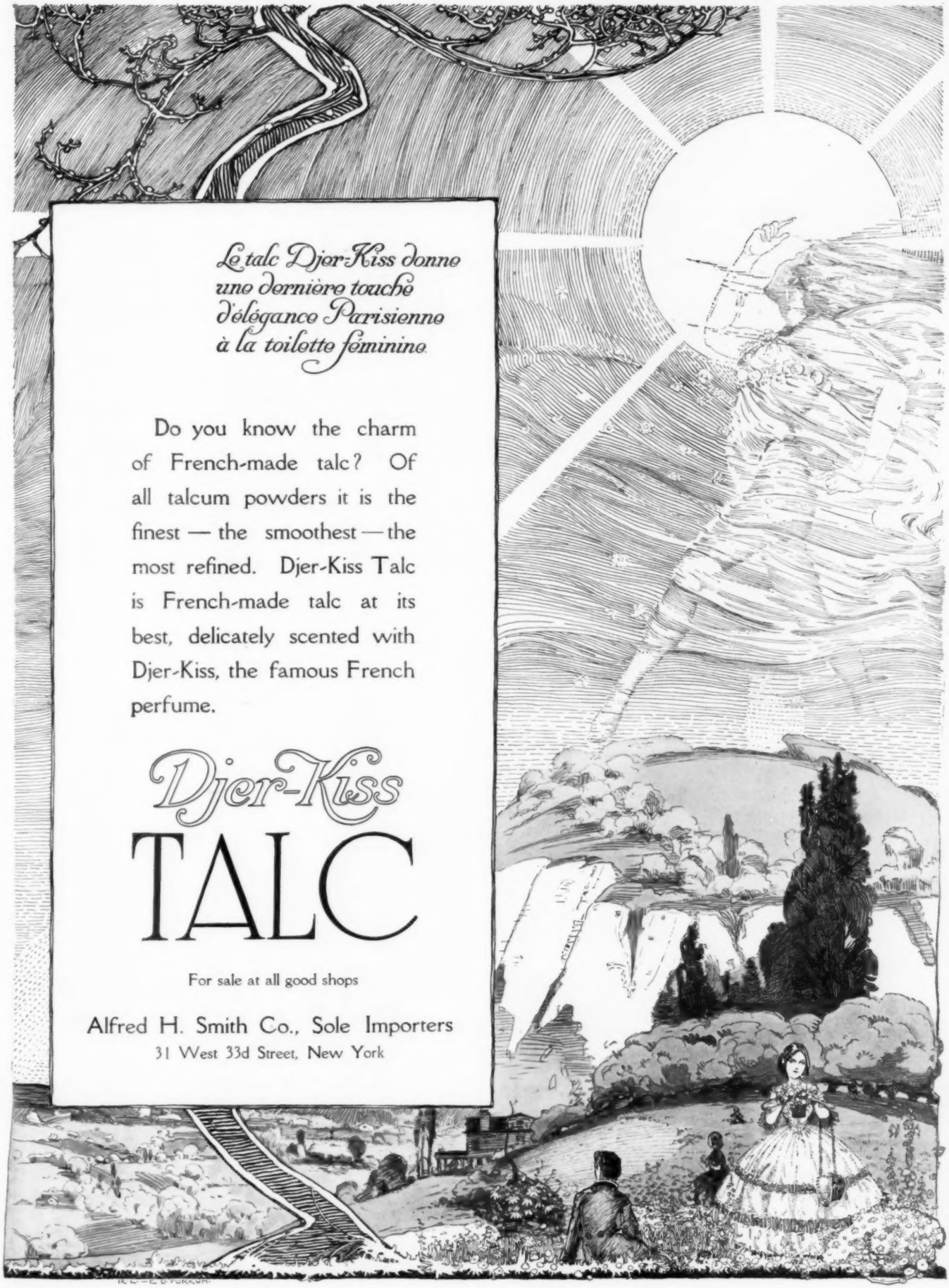
*Crêpe de Chine bodice, lace and ribbon trimmed, $2.95; skirt of lace, embroidery, and nainsook, $3.95*

*A faintly tinted ribbon terminating in a graceful bow outlines the neck of a diaphanously bodiced nightgown of fine batiste; $2.95*

*Points of Valenciennes lace effectively trim a chemise of batiste for $2.75, or of crêpe de Chine for $5.75*

*Pretty and serviceable as well is a nainsook nightgown with Empire bodice of lace and embroidery; $1.95*

*The name of the shop where these articles may be purchased will be sent on request, or Vogue will buy for you without extra charge. These prices are obtainable only during the month of May* *(Continued on page 84)*



*Le talc Djer-Kiss donne une dernière touche d'élégance Parisienne à la toilette féminine*

Do you know the charm of French-made talc? Of all talcum powders it is the finest — the smoothest — the most refined. Djer-Kiss Talc is French-made talc at its best, delicately scented with Djer-Kiss, the famous French perfume.

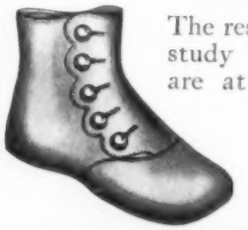
# Djer-Kiss TALC

For sale at all good shops

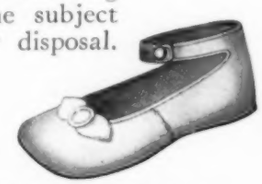
Alfred H. Smith Co., Sole Importers
31 West 33d Street, New York

**Are Your Baby's Feet Commencing to Grow Straight?**

LILIPUTIAN BAZAAR



The results of our long study on the subject are at your disposal.



## BABY'S FIRST STEP SHOES

Constructed of soft, pliable materials on lasts that conform to the natural lines of little, tender feet, furnishing proper support where needed, as well as plenty of room for required spread of toes, endorsed by leading orthopedists and surgeons.

**SHOES**
Sizes, 2 to 6

Tan Russet or Black Kid..$0.98
White Canvas..... 1.25
White Buckskin ..... 2.00
White Kid ..... 1.50
Pink or Blue Kid..... 1.50

*Mail Orders Filled Promptly.*

**ANKLE TIES**
Sizes, 2 to 6

Black or Tan Kid, Feather-weight Sole .....$0.98
White Canvas ..... .98
Patent Leather ..... 1.00
Bronze, Pink, Blue or White Kid ..... 1.25
White Buckskin ..... 1.75

*Larger sizes at proportionate prices.*

***Leading outfitters to children of every age. Smart Footwear for Women and Misses a specialty***

***Spring Catalogue of Fashions just issued Mailed free on request.***

**Best & Co.**

**FIFTH AVENUE - 35th Street - NEW YORK**



## Five Suggestions for the Bride's Wardrobe

No. 330—This chiffon underbodice is of pale pink or white, has sleeves for dress shields and is trimmed with lace, Chantilly pattern. Price, $3.75.

No. 331—A smart crêpe de Chine underbodice with sleeves, trimmed with lace of filet pattern and real Cluny edge. Price, $4.00.

No. 500—A fetching cap of black silk net, lined with chiffon cloth. For traveling and motoring. Price, $2.50.

No. 606—A dainty waist of fine, white net, made in kimona style with raglan sleeves. A ruffle of net finishes the neck and sleeves. Small glass buttons. Price, $5.00.

No. 311—This undervest made of white batiste, trimmed with dainty point d'esprit. Price, $1.00.

*New catalogue of latest styles in undergarments and blouses.*

**MISS PRIEST'S Individual Shop**
**Room 814**
**100 BOYLSTON ST.**
**BOSTON, MASS.**


# LINGERIE AFFECTS *the* NARROW WAY

(*Continued from page 82*)

*A French, hand-made chemise with scant, upslanting skirt has a simple, hand-embroidered bodice trimmed with torchon lace, and perky bows;* $3.75

*Extreme fulness miraculously effects the slim lines of scantness in a princess slip of accordion plaited chiffon and lace;* $5.95

*A filmy lace and embroidery topped nightgown allows frills aplenty on the sleeves but not even a bit of superfluous fulness in the batiste skirt;* $1.95

*The Poiret underwear is rivaled in simplicity by this French, hand-made, envelope chemise finished with hand-scalloping. Price,* $2.95

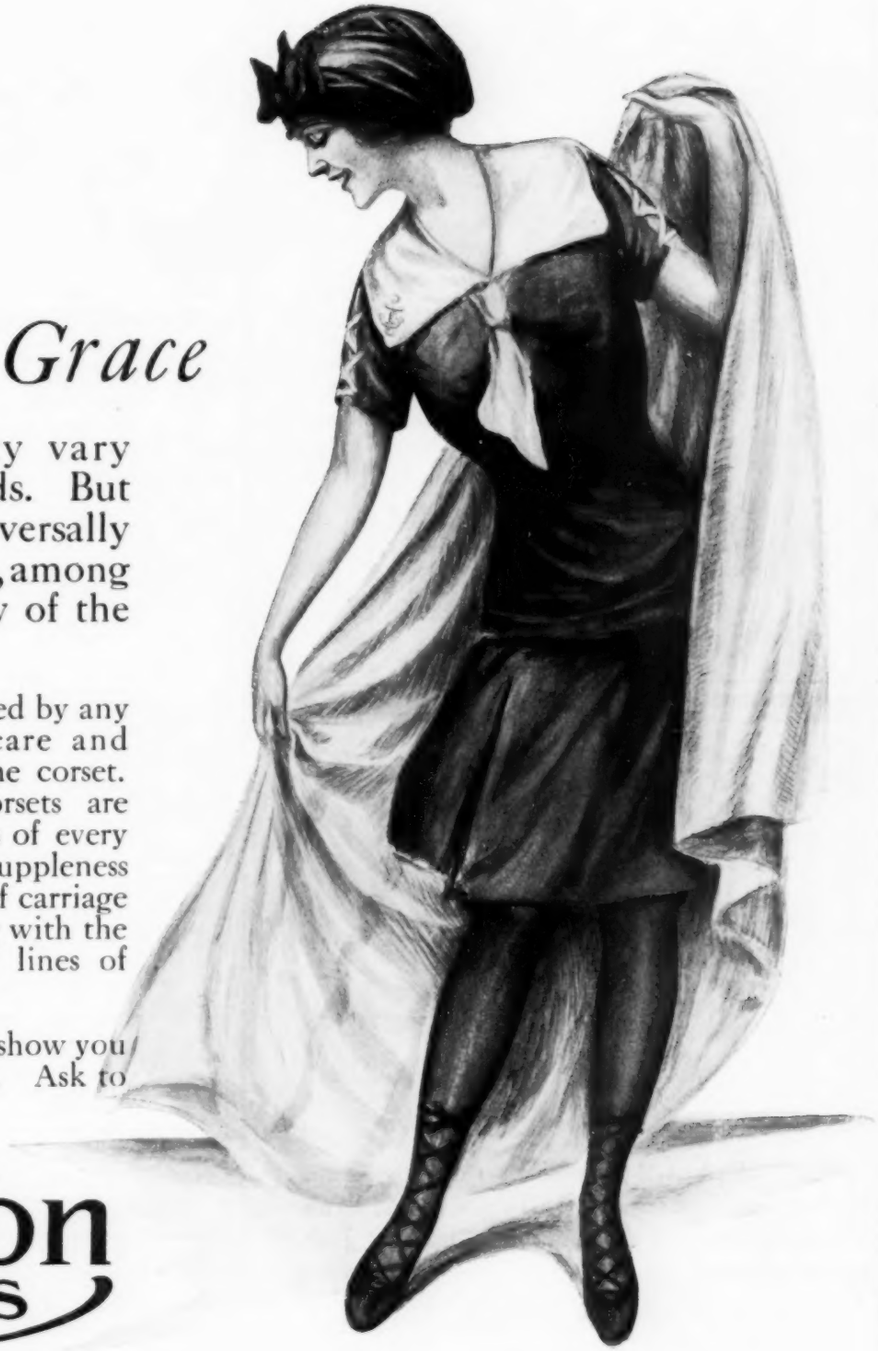
*Valenciennes lace is prettily combined with hand-embroidery to ornament a slim, hand-made chemise of especially good value. Price,* $2.25

# *The Universal Grace*

Standards of beauty vary widely in various lands. But there is one grace universally appreciated in all ages, among all people—the beauty of the human form.

This charm may be possessed by any woman, with a little care and thoughtful attention to the corset. Because BON TON Corsets are made for the requirements of every type of figure—to give suppleness and graceful motion, ease of carriage and perfect comfort, along with the subtle curves and flowing lines of present fashions.

Your dealer will be glad to show you newest BON TON models. Ask to see them to-day.



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**Bon Ton CORSETS**

Are Sold by YOUR Dealer

Price $3 *to* $25

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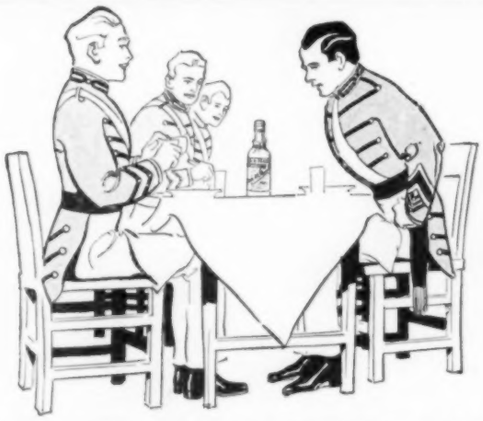


*Cadet "Mess" at WEST POINT*

**where time-honored traditions and customs are observed by each succeeding class of "Future Generals." To-day at the "Point," Lea & Perrins', the international appetizer is just as "busy" and popular as it was when Grant was a "plebe."**

**LEA & PERRINS'**
**SAUCE**
**THE ORIGINAL WORCESTERSHIRE**

*Sold by Grocers in every Clime* C-5

ESPECIALLY noteworthy, among recent creations from the Tobey shops, is an exquisitely wrought tea table of solid St. Jago mahogany.

Lovers of beautiful furniture will be interested in visiting our displays.

The Tobey Furniture Company
New York: Fifth Avenue at 53rd Street
Chicago: Wabash Avenue and Washington Street


# FOR THE HOSTESS

A VERY charming evolution of the hunt breakfast has developed in the form of a "stand-up luncheon." Women with country houses in the vicinity of a race-course or country club, where people from town congregate for some event in the world of sports, find that for an uncertain number of guests a stand-up luncheon makes it possible to entertain a larger number of guests than would otherwise be possible with a few servants.

At one of the best appointed luncheons of this kind, a long table, set with plates, knives, and so forth, was literally piled high with food, like the proverbial hunting table of old English days. Small tables were placed in the drawing-room and in the halls, though it is optional whether the guests sit or not at these luncheons. The men guests, assisted by a single man servant, waited upon the women of the party.

### AN OLD-TIME MENU

As such a luncheon is a revival of an old custom, more character was given to the occasion by serving old-time dishes. For instance, instead of the usual ices, pumpkin and mince pies were served. Hot bouillon, cold turkey, cold chicken and ham, pickled oysters, and an assortment of salads, among them a very good one of red peppers stuffed with cream cheese, were included in the menu; pickled walnuts, chow-chow and those highly seasoned India relishes which men so enjoy were likewise served.

Served on a long, narrow wooden board were four or five different cheeses; Roquefort, Port au Salut, cream, Stilton, and Swiss, with a dish of the goose liver sausage that can be bought at any German delicatessen shop, hot biscuits, and thin slices of brown bread and butter.

The beverages were of a varied nature; jugs of milk, pitchers of cider, and mugs of ale, fresh-drawn. On a side-table were whiskey and soda, cigarettes, and cigars. Coffee in demi-tasses was served from the pantry on a tray.

### HAM À LA VIRGINIA, AND PICKLED OYSTERS

A few old Virginia recipes which have been handed down from generation to generation seem particularly suitable for the stand-up luncheons that are becoming so popular. Though Virginia ham is considered more tempting than an ordinary ham, any other ham prepared in the Virginia way is almost as appetizing. Before it is baked the top of the ham should be stuck with cloves and thickly covered with maple sugar grated from a solid cake. It should be served with a hot sauce made of stewed raisins that have been soaked overnight.

Pickled oysters are delicious if prepared at home. A hundred large oysters should be set over the fire in their own liquor to which two ounces of fresh butter should be added. After they have simmered slowly for ten minutes, they should be carefully skimmed, then taken off the fire, strained, and spread in large dishes to cool as quickly as possible. The liquor, seasoned with an equal quantity of the best cider vinegar, a teaspoonful of salt, two dozen whole peppercorns, and one tablespoonful of powdered mace and nutmeg, should be boiled down to little more than enough to cover the oysters. These should be put in stone jars and covered with the hot liquor. The oysters should not be served until they are thoroughly cold.

### CHEESE, THE APPETIZER, HAS MANY FORMS

The preliminary cocktails of such a luncheon are quite perfectly served when at each end of the tray on which they are served are plates containing round sandwiches filled with cream cheese which has been thinned with cream and mixed with chopped mint leaves.

Another novel sandwich which may be used as an appetizer is made of Roquefort cheese and green peppers. Graham bread, sliced very thin and cut diagonally into triangles, is spread with a mixture of Roquefort cheese which has been softened with mushroom catsup or olive oil and into which has been stirred a chopped green pepper, or chopped salted pecan nuts. The triangles piled on a plate are made more tempting if surrounded by a border of ice-cold, plain or stuffed olives.

Cream cheese instead of being used as a filling for sandwiches may be served with them in the form of balls. In this case the sandwiches may be spread with a boiled syrup of sugar and water, mixed with chopped nuts. They are laid around the edge of the plate and the small balls of cream cheese are piled in the middle.

### OF SUGAR AND SPICE

For the little cakes that are so delicious with the ale served at a luncheon like the one described, ribbon cakes are just the thing. They are made by sifting together one pound of warm, sifted flour, a pinch of salt, and one-half pound of caster-sugar. To these ingredients four well beaten eggs and half a teaspoonful of almond flavoring should be added. The paste thus formed should be rolled out, and cut into strips about three inches long and two inches wide. These strips should then be cut for about three quarters of their length into narrow strips and separated as much as possible, so that they look like a small hand with long slender fingers. After they have been fried in cooking oil until they are a delicate brown, and while still warm they should be dusted with powdered sugar mixed with an equal quantity of ground almonds. When the cakes are done they should be deliciously light and crisp, with the strips curled up like the ends of ribbons.

Pumpkin and mince pies may be served in two ways, either in large round pies from which slices are cut, or in individual pastries, which at an informal luncheon are more convenient. To make a delicious filling for a pumpkin pie the pumpkin should be baked and when it is cool, the inside should be scooped out and strained. A quart of milk, a cupful of granulated sugar, three beaten eggs, one teaspoonful of ground cinnamon, one teaspoonful of ground ginger, a pinch of salt, and three tablespoonfuls of dark molasses should be stirred into the pulp of the pumpkin.

*In the morning serve with sugar and cream or mixed with any fruit.*

*For luncheons or suppers serve like crackers floating in bowls of milk.*

# Prof. Anderson's Gift

## To Food Science is Our Gift to You Today

# Ten Dishes *Free* This Week

### We Pay the 15 Cents

This is to offer you—entirely free—a package of Puffed Rice. One of the two great foods which Prof. Anderson contributed to our tables.

Not a sample package, but a full-size package—a regular 15-cent package. Take this coupon to your grocer. He will give you the package, and we will pay him his 15 cents.

You are asked to pay nothing at all.

### A Surprise Package

If you never have tasted Puffed Rice or Puffed Wheat, this package will be a surprise. You will see crisp, toasted grains there, puffed to eight times normal size.

You will see grains that float like bubbles. Airy morsels with thin, brown walls surrounding a myriad cells.

But when you taste them comes the main surprise, for the taste is like toasted nuts. And the grains fairly melt in the mouth.

Then you will know what millions know—that these are the two most enticing foods ever made from grain.

### Done for a Serious Purpose

But this College Professor had another purpose in making Puffed Wheat and Puffed Rice. He found that whole grains, by no cooking process, were ever made wholly digestible.

So he sealed up the grains in guns, and applied terrific heat. Thus he turned to steam the moisture inside of each food granule.

When that was done the guns were shot. The steam exploded and every food granule was literally blasted to pieces. Inside of each grain there occur in this process a hundred million explosions.

The result is easy and complete digestion. These grains are cooked as cereals never were cooked before. All the elements, for the first time, are made available as food.

### Good for 15 Cents

This coupon will buy you—at your store—a package of Puffed Rice. Get it and let your folks enjoy it as our treat.

Serve some with cream and sugar. Mix some with fruit. Serve some in bowls of milk. Use some like nut meats in home candy making or as garnish for ice cream.

For these are both foods and confections.

Let us buy enough for ten meals. You will buy a thousand when you find these Puffed Grains out.

Cut out this coupon. Lay it aside. Present it when you go to the store. It will not appear again.

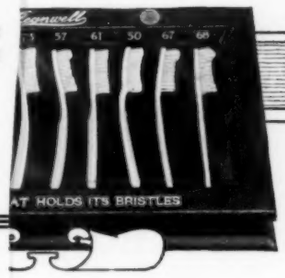
**Puffed Wheat, 10c**
**Puffed Rice, 15c**
*Except in Extreme West*

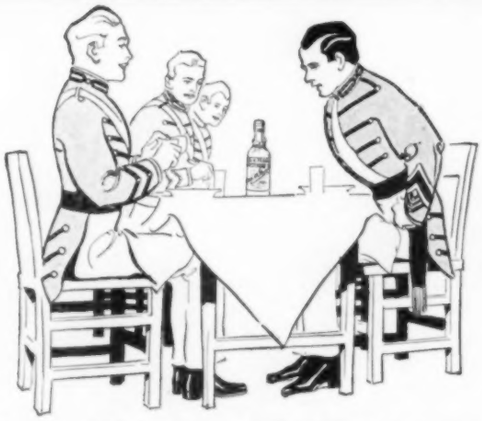
**The Quaker Oats Company**

**Sole Makers**

(535)

I CO., Sole Importers
street, New York





*Cadet "Mess" at WEST POINT*

**where time-honored traditions and customs are observed by each succeeding class of "Future Generals." To-day at the "Point," Lea & Perrins', the international appetizer is just as "busy" and popular as it was when Grant was a "plebe."**

**LEA & PERRINS'**
**SAUCE**
**THE ORIGINAL WORCESTERSHIRE**

*Sold by Grocers in every Clime* C-5

ESPECIALLY noteworthy, among recent creations from the Tobey shops, is an exquisitely wrought tea table of solid St. Jago mahogany.

Lovers of beautiful furniture will be interested in visiting our displays.

The Tobey Furniture Company
New York: Fifth Avenue at 53rd Street
Chicago: Wabash Avenue and Washington Street


# FOR THE HOSTESS

A VERY charming evolution of the hunt breakfast has developed in the form of a "stand-up luncheon." Women with country houses in the vicinity of a race-course or country club, where people from town congregate for some event in the world of sports, find that for an uncertain number of guests a stand-up luncheon makes it possible to entertain a larger number of guests than would otherwise be possible with a few servants.

At one of the best appointed luncheons of this kind, a long table, set with plates, knives, and so forth, was literally piled high with food, like the proverbial hunting table of old English days. Small tables were placed in the drawing-room and in the halls, though it is optional whether the guests sit or not at these luncheons. The men guests, assisted by a single man servant, waited upon the women of the party.

### AN OLD-TIME MENU

As such a luncheon is a revival of an old custom, more character was given to the occasion by serving old-time dishes. For instance, instead of the usual ices, pumpkin and mince pies were served. Hot bouillon, cold turkey, cold chicken and ham, pickled oysters, and an assortment of salads, among them a very good one of red peppers stuffed with cream cheese, were included in the menu; pickled walnuts, chow-chow and those highly seasoned India relishes which men so enjoy were likewise served.

Served on a long, narrow wooden board were four or five different cheeses; Roquefort, Port au Salut, cream, Stilton, and Swiss, with a dish of the goose liver sausage that can be bought at any German delicatessen shop, hot biscuits, and thin slices of brown bread and butter.

The beverages were of a varied nature; jugs of milk, pitchers of cider, and mugs of ale, fresh-drawn. On a side-table were whiskey and soda, cigarettes, and cigars. Coffee in demi-tasses was served from the pantry on a tray.

### HAM À LA VIRGINIA, AND PICKLED OYSTERS

A few old Virginia recipes which have been handed down from generation to generation seem particularly suitable for the stand-up luncheons that are becoming so popular. Though Virginia ham is considered more tempting than an ordinary ham, any other ham prepared in the Virginia way is almost as appetizing. Before it is baked the top of the ham should be stuck with cloves and thickly covered with maple sugar grated from a solid cake. It should be served with a hot sauce made of stewed raisins that have been soaked overnight.

Pickled oysters are delicious if prepared at home. A hundred large oysters should be set over the fire in their own liquor to which two ounces of fresh butter should be added. After they have simmered slowly for ten minutes, they should be carefully skimmed, then taken off the fire, strained, and spread in large dishes to cool as quickly as possible. The liquor, seasoned with an equal quantity of the best cider vinegar, a teaspoonful of salt, two dozen whole peppercorns, and one tablespoonful of powdered mace and nutmeg, should be boiled down to little more than enough to cover the oysters. These should be put in stone jars and covered with the hot liquor. The oysters should not be served until they are thoroughly cold.

### CHEESE, THE APPETIZER, HAS MANY FORMS

The preliminary cocktails of such a luncheon are quite perfectly served when at each end of the tray on which they are served are plates containing round sandwiches filled with cream cheese which has been thinned with cream and mixed with chopped mint leaves.

Another novel sandwich which may be used as an appetizer is made of Roquefort cheese and green peppers. Graham bread, sliced very thin and cut diagonally into triangles, is spread with a mixture of Roquefort cheese which has been softened with mushroom catsup or olive oil and into which has been stirred a chopped green pepper, or chopped salted pecan nuts. The triangles piled on a plate are made more tempting if surrounded by a border of ice-cold, plain or stuffed olives.

Cream cheese instead of being used as a filling for sandwiches may be served with them in the form of balls. In this case the sandwiches may be spread with a boiled syrup of sugar and water, mixed with chopped nuts. They are laid around the edge of the plate and the small balls of cream cheese are piled in the middle.

### OF SUGAR AND SPICE

For the little cakes that are so delicious with the ale served at a luncheon like the one described, ribbon cakes are just the thing. They are made by sifting together one pound of warm, sifted flour, a pinch of salt, and one-half pound of caster-sugar. To these ingredients four well beaten eggs and half a teaspoonful of almond flavoring should be added. The paste thus formed should be rolled out, and cut into strips about three inches long and two inches wide. These strips should then be cut for about three quarters of their length into narrow strips and separated as much as possible, so that they look like a small hand with long slender fingers. After they have been fried in cooking oil until they are a delicate brown, and while still warm they should be dusted with powdered sugar mixed with an equal quantity of ground almonds. When the cakes are done they should be deliciously light and crisp, with the strips curled up like the ends of ribbons.

Pumpkin and mince pies may be served in two ways, either in large round pies from which slices are cut, or in individual pastries, which at an informal luncheon are more convenient. To make a delicious filling for a pumpkin pie the pumpkin should be baked and when it is cool, the inside should be scooped out and strained. A quart of milk, a cupful of granulated sugar, three beaten eggs, one teaspoonful of ground cinnamon, one teaspoonful of ground ginger, a pinch of salt, and three tablespoonfuls of dark molasses should be stirred into the pulp of the pumpkin.

*In the morning serve with sugar and cream or mixed with any fruit.*

*For luncheons or suppers serve like crackers floating in bowls of milk.*

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**Puffed Rice, 15c**
*Except in Extreme West*

**The Quaker Oats Company**

**Sole Makers**

(535)

*Lillian Russell's Own Toilet Preparations*

THE preservation of beauty should begin in the cradle and continue through life.

A fresh, clear complexion will always command admiration. A muddy complexion is visual proof of personal neglect.

Take care of your appearance. Read my little booklet and give My Own Toilet Preparations an opportunity to help you. They will accomplish much.

Lillian Russell

**My Own Skin Nutrient**
Will make the skin firm and refine its quality. **Price $1.50**

**My Own Smooth Out**
An Astringent and Healing Cream. Will smooth from your face those little wrinkles that annoy you. **Price $1.50**

**My Own Skin Rejuvenator**
for a dry or sallow skin. Will circulate the blood and revive old tissues. **Price $1.50**

**My Own Cleansing Cream**
Will cleanse and whiten your face. **Price $1.00**

**My Own Purity Face Powder**
Very pure and of a healing quality. **Price $1.00**

**My Own Lip Rouge**
Will prevent your lips from chapping and keep them soft. **Price $ .50**

**Lillian Russell's Beauty Box**

*In bowl and pitcher, green ornaments black, in the jardinière black, yellow. The stool that is a candlestick is blue, designed in red, white, and yellow, and the small wooden vase, black with gold and brilliant color—brilliant with the brightness of Austrian textiles*

# AN ART OUT *of the* HANDS *of* PEASANTS

(*Continued from page 52*)

this winter, are suggestive of the old, painted clock faces of Colonial days. The frame of the mirror reproduced on this page is of walnut veneer, and the quaint inset landscape is painted in pure colors on the glass—an unusual treatment and one that gives a very clear and translucent effect to the color.

IMITATING AGE

The large dower chest shown at the bottom of this page is really superb in color and extraordinary in design. It was inspired by an old Russian shrine, and its pleasant crudities suggest great age. But it is actually a modern American cedar chest, transformed into an object of beauty by Wilhelmine Weber. It measures one yard in length and eighteen inches in depth and width.

It is painted in the unadulterated colors of orange, yellow, and red in a crude, impressionistic design on a green-blue background. Miss Weber also painted the frames illustrated at the top of page 52.

*A broad band of walnut veneer sets off the sunny landscape painted in clear colors upon the glass above a mirror*

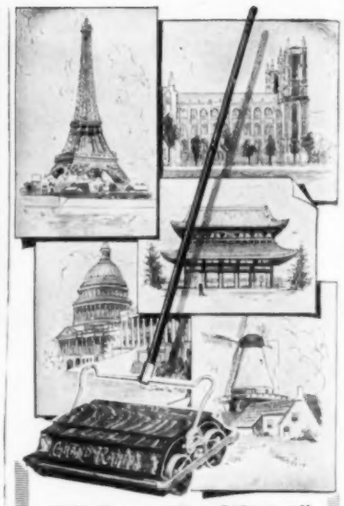
AN AMERICAN ART

Not all the unusual objects displayed at these Modernist Studios are American, but wherever possible the American artisan is given preference. In foreign workmanship there is a Dutch china cupboard—a photograph of it appears above the middle of the first page—a copy of an old Hinterloopen one, that fits amicably among the more modern things. This little cupboard has a deep red ground covered with a peasant design in blue and yellow. The square panes of glass are outlined with gilt, and the inner part of the cupboard is painted a dark blue with decorations in gilt. As interesting as anything about the cabinet and entirely in keeping with its Hinterloopenness are the old-fashioned, china ornaments and quaint, crude plaques that appropriately adorn its shelves.

TO CREATE—NOT COPY

There are many small things—boxes and trays, wooden bowls and vases—decorated by the members of these Studios as, for example, those photographed at the top of this page. There is a pitcher and bowl in vivid green on a black ground, planned especially for a child's room; there are modern candlesticks in strong colors, and wooden vases, suggestive in their allover patterns of Austrian textiles.

*rease the vividness of orange, yellow, give foreign beauty to this wedding -smelling cedar*

**"WE SWEEP THE WORLD"**

IN every civilized country where carpets and rugs are used, the Bissell sweeper is sold and, upon merit alone, commands the bulk of the business both at home and abroad.

**BISSELL'S**
"Cyco" BALL BEARING
**Carpet Sweeper**

occupies this position of prestige because of its mechanical superiority over other makes, and no other cleaning device can take its place in meeting the daily and hourly needs of the home. The Bissell is clearly the most handy, inexpensive apparatus for everyday use. It runs easy, sweeps thoroughly and confines the dust. Double benefits are obtained through the use of two sweepers—one for upstairs and one for down. Sold by nearly all good stores. Prices $2.75 to $5.75. Booklet "*Easy, Economical, Sanitary Sweeping*" mailed on request.

**Bissell Carpet Sweeper Co.**
**Grand Rapids, Mich.**

**Before Choosing**
**any Furniture for Porch, Lawn or Bungalow, send for this free Book**

It shows you just how beautiful Old Hickory Furniture is. It surprises you with the large number of pieces. It suggests many attractive ways of beautifying the porch, lawn, bungalow or summer cottage at reasonable prices.

**OLD HICKORY FURNITURE**

is always handsome; never wears out; can't break—and to clean it just turn on the hose.

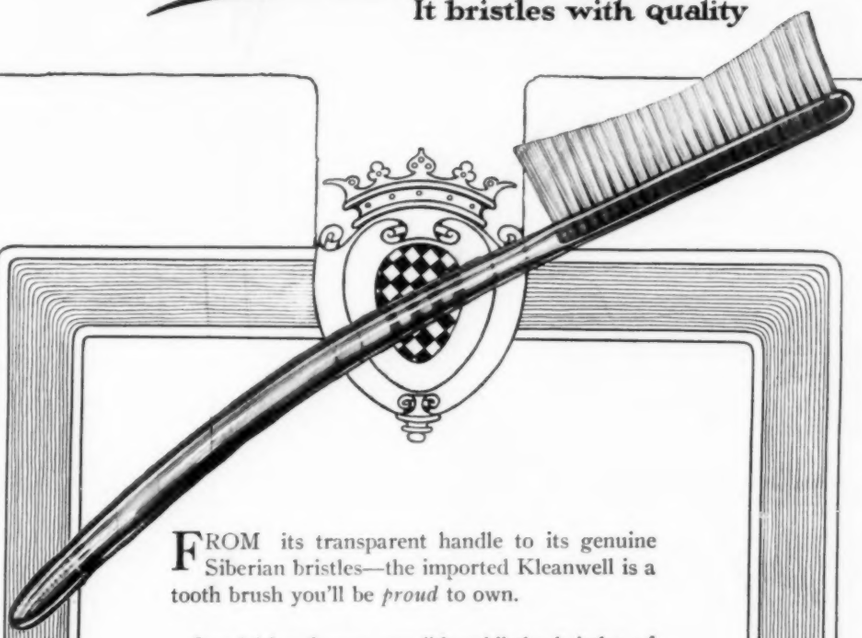
See Old Hickory Furniture at your dealer's. If he doesn't handle it we'll see that you are supplied. Write today for free book, and give us your dealer's name.

**THE OLD HICKORY CHAIR CO.**
401 South Cherry Street
Martinsville, Ind.

SMART black hemp hat, moire ribbon bow and drape. Pink roses on right side. $10.00 value for $6.98. Sent Parcels Post. Money refunded if hat is not as represented. Address, The Chic, 2098 E. 100th St., Cleveland, Ohio.

# Kleanwell

**It bristles with quality**



FROM its transparent handle to its genuine Siberian bristles—the imported Kleanwell is a tooth brush you'll be *proud* to own.

Inquisitive fingers can "thumb" the bristles of other tooth brushes, but—*they can never touch your Kleanwell!* Each Kleanwell lives in a home of its own and keeps the door locked. It is the only tooth brush protected by a *sealed* box.

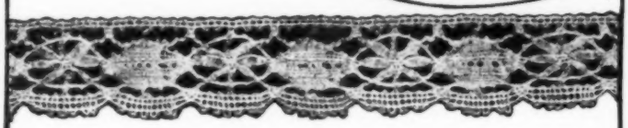
Point out your favorite size and style of Kleanwell from the dealer's display case illustrated below. He will hand you *your* brush in its sealed box.

These transparent Kleanwells are made for us by Carl Gruneberg, Hungary. His patented machines anchor in the bristles so that it is not possible to pull one out.

*If you would delight some child, send 4c for Dolly's Kleanwell —a tiny tooth brush.*

**ALFRED H. SMITH CO., Sole Importers**
**31 W. 33rd Street, New York**

# "B.B." Laces



## *You Can Beautify*

Even the most beautiful gown or the most exquisite lingerie with the wonderful "B. B." Laces.

Why? Because "B. B." Laces are so much like Hand-Made Laces that it is difficult to distinguish one from the other. This is the reason "B. B." Valenciennes and Clunies are so extensively used by exclusive stores and lingerie houses in the capitals and principal cities of the world.

## Seeing Is Believing

**Go to your favorite shop and ask to see the "B. B.' Laces mounted on a card side by side with Hand-Made Laces of which they are reproductions.**

You will be surprised at the wonderful similarity. On the card you will also see a piece of "B.B." Lace that has been carefully washed 100 times.

*Which is which?*

Examine the pieces of lace on either side of trade-mark. Can you distinguish the hand-made from the "B.B." Lace?

**ASK FOR THE "B B." BOOKLET**
**BIRKIN & CO.**
**73 Fifth Ave., New York**
**"B. B." Laces are sold only by exclusive stores**

Photograph by Arnold Genthe, N. Y.

*Mr. Sinclair Lewis, whose first book "Our Mr. Wrenn" is possessed of that rare quality which, even when it skirts the farcical, retains the confidence of the reader*

# WHAT THEY READ

## Novels with Freshness and Sense of Character — Criticisms of Criticisms of Plays, and a Wonderful Picture-book

OUR MR. WRENN, THE ROMANTIC ADVENTURES OF A GENTLE MAN, by SINCLAIR LEWIS, sounds as fresh a note as anything in recent fiction on either side the Atlantic. To have conceived the idea of William Wrenn, the hard-working sales-entry clerk of the Souvenir Art Novelty Company, blessed, in his commonplace simplicity, with the soul of a gentleman and something like the imagination of a poet, was a daring invention. To have carried Mr. Wrenn triumphantly through his personal adventures in contact with a wide variety of persons and situations, was even more difficult of consummation. Mr. Lewis moves with ease and certainty among the scenes and persons of his imagination, and manages, even when he skirts the edge of the farcical, to retain not only the interest, but the confidence of the reader. He is equally at home in the office of the Novelty Company, the lodging-house of Mrs. Zapp, the forecastle of the cattle ship, at the London lodging-house in Bloomsbury, among the deliciously touched groups of professionally emancipated men and women in London and New York, and in the frankly Philistine but cosily warm-hearted boarding-house of Mrs. Ferrard. To have lit up all these scenes and characters with the truth of a scintillant humor is a rare performance, and sane folk can not be too grateful for the happy fashion in which the unutterable cheapness and wearisome pose of the emancipated minor poets and skilless artists are displayed through the eyes of the clear-seeing Istra Nash. "Our Mr. Wrenn" is Mr. Lewis's first novel, and not one successful author in a dozen begins so well. He is not indebted in a discernible degree to any writer of his own time, nor has he gone to the past for inspiration. In this little volume he has given us an admirable gallery of portrait sketches, some heightened with a touch that stops just short of caricature, others marked with a minute realism, and all decorated with a genuinely creative humor. If Mr. Lewis shall fulfil in future books any considerable part of the promise, not only humorous, but serious, contained in "Our Mr. Wrenn," a good many brilliant contemporaries, and especially Mr. Locke, whose humor not remotely resembles Mr. Lewis's—though the Englishman never gets his feet as firmly planted upon the ground of reality as does Mr. Lewis when he chooses to descend from the height of the ridiculous—must shrewdly look to their laurels. (New York: Harper and Brothers, $1 net.)

THE FORTUNATE YOUTH, by WILLIAM J. LOCKE, is a frankly romantic story with more of sober realism in some of the subordinate characters and incidents than Mr. Locke usually permits himself, and less of fantastic humor throughout than one has come to expect in his stories. His hero, and this time the old romantic title of the protagonist really fits the case, is a beautiful youth brought up in a slum, who comes very early to believe in his star and to fancy himself of aristocratic origin. He has a selective taste in manners, and a quick mind that turns to the best in literature, so that when his real adventures begin he easily charms the aristocrats with whom his lot is thrown. At every crisis in the hero's career Mr. Locke boldly and unblushingly calls to aid the recognized machinery of romance. We have unexpected coincidences, strange and opportune reappearances and meetings, an infatuated princess, an almost equally infatuated old maid of the most generous character, a long lost father, a handsome inheritance, and all the rest. Everything turns to the advantage of the gloriously handsome young hero. He has native force, but his personal charm, his capacity for being just frank enough to captivate those who might have grown cold at the discovery of his true origin, his mental quickness, his engaging temperament, all help him even more than

(*Continued on page* 92)

*Would-you-like a-book-with-212 illustrations-of Hairdressings-*

THIS Book, with its several hundred plates, illustrates every possible style that the hair can be arranged in.

As it is just off the press, the very latest of New York's exclusive Hair Fashions are illustrated and described in it.

This Book, with its 160 large-size pages, is much more than a "Catalogue."

The suggestions in it, by a famous Hairdresser, on how you should dress your own hair so as to bring out the most pleasing lines of your contour—the secret of a becoming Hairdress—are authoritative.

To secure the right book, ask for "The Hairdress Beautiful."

**A. Simonson**

**506 Fifth Avenue** Specialist in Hair Goods
Near 42nd Street

**New York City**

Baby's first step Ankle Support Shoes

A shoe made especially to strengthen the ankles. This shoe is endorsed and recommended by New York's leading physicians, as the best corrective of weak ankles.

Sizes 2½ to 6

| | |
|---|---|
| Tan Russia and Black Kid | $2.00 |
| Buckskin | 3.00 |
| White Canvas | 2.00 |

Children's Button Shoes, broad toes to afford comfort and ample room for the toes to spread and grow naturally.

Sizes 3 to 8

| | |
|---|---|
| Tan Russia | $2.00 |
| Black Kid | 2.00 |
| White Buck | 3.00 |

Larger sizes at proportionate prices.

**Frank Brothers** THE FIFTH AVENUE BOOT SHOP

224 Fifth Avenue (Between 26th and 27th Sts.) New York

*The Home of Fashionable Footwear for Men, Women and Children*

*Exhibit Shops:* Chicago, 724 So. Michigan Avenue. Pittsburg, Jenkins Arcade. New Haven, 982 Chapel Street.

We have no agencies—Our shoes are sold only in our own shops.

**The Silk Glove of Today**

The modern woman wants the modern glove. She wants the soft, exquisite material, the finish that is perfect in every detail, and the better wearing quality that the progress of the times has led her to expect.

She gets them all in "Niagara Maid" Silk Gloves. They are the gloves of today—the product of modern processes and improved standards.

The genuine have "Niagara Maid" in the hem.

All colors and sizes. Double tips. Guarantee ticket bearing our trade-mark in every pair. Prices—Short Silk Gloves, 50c, 75c, $1.00 up; Long Silk Gloves, 75c, $1.00, $1.25, $1.50 up.

NIAGARA SILK MILLS, North Tonawanda, N. Y.
*Makers of "Niagara Maid" Silk Products*

# Pétrole Hahn

**makes the hair more glorious**

The testimony of those who have used Pétrole Hahn-Vibert conscientiously, confirms our confidence in its valued properties. One New York woman writes:

"This morning as I brushed my hair I gloried in the vast improvement which has been wrought since using Pétrole Hahn and I felt that it behooved me to let you know of the wonders it has worked with my hair. I am now perfectly satisfied with my hair. I really think it is beautiful!"

You will share her enthusiasm for Pétrole Hahn-Vibert if you use it as faithfully as she did.

Sizes $1.50 and $1.00
At leading dealers

**PARK & TILFORD,** Sole Agents
**529-549 West 42nd Street** **New York**

## Willow Furniture

Never before have our stocks been as comprehensive as they are this season. The new models are built on beautiful lines and the *prices are very moderate.*

| | | | |
|---|---|---|---|
| **Stool,** | **No. 1001** | - - | **$3.00** |
| **Side Chair,** | **No. 1002** | - - | **7.00** |
| **Arm Chair,** | **No. 1003** | - - | **9.00** |
| **Table,** | **No. 1004** | - - | **11.00** |
| **Sofa,** | **No. 1005** | - - | **19.00** |

The above prices do not include cushions, for which an additional charge is made dependent on character of material used.

*Illustrated Booklet sent upon Request.*

## McGibbon & Co.

**3 West 37th Street** (Just off Fifth Ave.) **NEW YORK**


# WHAT THEY READ

(*Continued from page* 90)

his force. Perhaps Mr. Locke would have us believe that there is some esoteric significance in his little romance, some symbolism teaching the lesson of the power that lies in firm devotion to an inward light, but most readers will be content to take the tale at its most obvious meaning. (New York: John Lane Company, $1.35 net.)

ANTHONY, THE ABSOLUTE, by SAMUEL MERVIN, is an extremely ingenious love story woven about an experiment in musical investigation. He of the title rôle is the ever-recurrent fictional man of pure and unemotional theory caught in the toils of love, while the woman in the case is just a wholesome creature shipwrecked of marital happiness, and possessed of a marvelous singing voice, but cheerfully ready to give up a prospective professional career for love and a home. The other man, there always is another man, is the deserted husband of the singing lady, an ordinary, average, decent chap as tried by familiar masculine standards, and so conventional in his conception of the marital relation that he is bent upon murdering the wife and the man with whom she originally fled, who is not Anthony, the Absolute, but still another. Out of all this Mr. Mervin has constructed a most entertaining tale into which you may read any one of several interpretations. The Yoshiwara scene, one feels might have been toned down a little without injuring whatever musical and dramatic effect the author seeks to produce. (New York: The Century Co., $1.35 net.)

Courtesy of John Lane Company

*For the convenience of his "Fortunate Youth" Locke creates opportune coincidences, unexpected reappearances, and—an infatuated princess*

IT HAPPENED IN EGYPT is another romance by the indefatigable C. N. and A. M. WILLIAMSONS, whose motor trips to various parts of the world may be traced by the scenes of their successive stories. This time the tourists have invaded Africa, and although the motor car does not appear in the foreground, everybody knows it was always waiting just around the corner. Practise has made the Williamsons highly skilful in weaving the kind of romance that their readers enjoy. As usual, they introduce us to a wealthy and aristocratic company of dramatis personæ, and the mystery of the treasure hunt, which does not eventuate in treasure-trove, really doesn't matter. Seldom has a romance opened better than this one with the scene on the deck of a big Mediterranean liner just moving out of the harbor of Naples on her way to Alexandria. The dialogue, as usual with the Williamsons, is breezily clever, and at times genuinely witty. There is enough but not too much of Egyptian local atmosphere and color, and the love stories are of a sort to please the most exacting of romantic readers. (Doubleday, Page and Company, $1.35 net.)

## PLAYS, THEIR CREATORS AND CRITICS

STUDIES IN STAGECRAFT, by CLAYTON HAMILTON, brings together an admirably written and strikingly significant set of twenty-four essays on subjects connected with the theatre. Mr. Hamilton is first of all broad in his view, so that he does not make himself in these altogether admirable essays the partizan of a particular form or period of the drama. He is appreciative of what has been, tolerant of what is, and hopefully expectant of what may come. He declines to be stricken dumb by the name of Shakespeare, yet he has no mere cheap insurgency such as leads a few to belittle the great of the past. Intelligent playgoers will find Mr. Hamilton's discussion of stage decoration, stage convention, and stage direction genuinely helpful to the enjoyment of what is best in the theatre of the day. His article on the Irish drama is fresh and significant, and his call for a new type of play shows his largeness of sympathy and purview. Mr. Hamilton is a stylist with a gift for the effective phrase, almost epigrammatic in form. He has the courage to attempt a new definition of poetry, as "in a large and general sense . . . that solemn and tremulous happiness that overcomes us when we become unwittingly and poignantly aware of the existence and presence of the beautiful," a purely subjective concept that will be understood by any one who has responded to the stimulus of such lines as these, from "Romeo and Juliet,"

——————jocund day
Stands tiptoe on the misty mountain-tops.

or, from Keats,

—magic casements, opening on the foam
Of perilous seas, in faery lands forlorn.

or, from Wordsworth,

—old, unhappy, far-off things,
And battles long ago.

Mr. Hamilton takes occasion to defend Sumurun, and he says, somewhat patronizingly, "To conceive such decoration as immoral is to confess a lack of culture," but he should have added that one school of esthetics denies the existence of ethics, while there are those who think that everything has moral significance. (New York: Henry Holt & Company, $1.50 net.)

SHAKESPEARE AS A PLAYWRIGHT, by BRANDER MATTHEWS, undertakes to discuss a somewhat neglected aspect of the greatest English dramatist. As is proper in a volume of

(*Continued on page* 94)

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# WHAT THEY READ

(*Continued from page 92*)

such scope, the author contents himself with a very brief sketch of Shakespeare's life, but the form and character of the Elizabethan theatre is emphasized as having an important relation to Shakespeare's dramatic methods. Mr. Matthews takes the opportunity presented by his chapter on "Shakespeare as a Reviser" to discuss the matter of the dramatist's plagiarism, and finds him in this aspect no worse than his age. The early comedies have a chapter, and it must be owned that the critic seems hardly to place himself in sympathetic relation to the author and his time in discussing "Love's Labour's Lost," certainly a play singularly antipathetic to sound modern taste, and marred with the most trying faults of the period, but a genuinely brilliant production of its kind. In the same way, he permits the offensive character of the plot in "Measure For Measure" to blind him to the splendor of its best parts, and the somber majesty of its spirit. It is delightful to find Mr. Matthews an enthusiast of the Falstaff plays, though he might have been a little more emphatic in pointing out that "The Merry Wives of Windsor" is really the only realistic drama of contemporary English life that Shakespeare wrote. Has the critic ever thought that perhaps Shakespeare undertook this work, not in deference to an expressed wish of Elizabeth, but rather with the thought of showing that he, too, could do a realistic play of "humours" as well as the young Ben Jonson? The discussion of the "Comedy of Errors" is valuable because Mr. Matthews points out here what few realize, that in this play Shakespeare shows himself, perhaps for the first time, a highly ingenious master of dramatic forms. "Romeo and Juliet" and "Othello" he also ranks as masterpieces of stagecraft, and he dissents from Goethe's judgment, expressed in the fascinating conversations with Eckermann, that "Macbeth" is the best of Shakespeare's acting plays. The critic notes that "The Tempest," alone among the plays, observes the unity of time, place, and action. In discussing this peculiarity of the play he seems to imply that Shakespeare does not elsewhere betray any consciousness of such unity, but it is hard to resist the belief that in a good many other places his slight obsession by the unity of time led him into otherwise inexplicable doings. Professor Matthew's book is full of charm and interest, not injured by slavish subserviency to the greatest reputation in literature, and yet not cheapened by any attempt to belittle Shakespeare. The book is a royal octavo beautifully printed, and illustrated with a frontispiece showing Ward's Shakespeare, and with a cut of an Elizabethan theatre. (New York: Charles Scribner's Sons, $3 net.)

THE WOLF OF GUBBIO, A COMEDY IN THREE ACTS, by JOSEPHINE PRESTON PEABODY (Mrs. Lionel Marks), should have had for subtitle, "A Christmas Phantasy," for such it is. Mrs. Marks has chosen for the time of her little play the days of the lovable St. Francis, and for the place, the Italian village of Gubbio and the neighboring country. One seems to feel the influence of Rostand in the voices of the Wolf and the dryads, but Mrs. Marks always has her own original quality, and her own apt and choice diction. The Christmas spirit of the medieval church appears here, and good St. Francis shows himself in his character of a lover not only of men but of beasts. It is well known that the brutes can use human speech on Christmas eve, and the Wolf of Gubbio, who longs to be a man and to live at peace with those whom he has terrorized and harried, acquires this power and retains it on Christmas day. He also begins his life of regeneration by rescuing a lost babe and restoring it to its distracted mother. All this is told in alternate prose and verse; the latter is rhymed, and for the most part, beautiful in quality. (New York and Boston: Houghton Mifflin Company, $1.10 net.)

SANCTUARY, A BIRD MASQUE, presents in book form the interesting playlet written by PERCY MACKAYE for the dedication of the bird sanctuary at Meriden, New Hampshire, established last summer by the Meriden Bird Club. The masque was performed at Meriden with the cooperation of the Cornish colony of folk distinguished in arts and politics, and under the patronage of Mrs. Woodrow Wilson, who with the President and other members of his family, was summering at Cornish. The committee of arrangements included Mrs. Augustus Saint Gaudens, Kenyon Cox, Mr. Mackaye, Maxfield Parrish, Charles A. Platt, Joseph Lindon Smith, and half a dozen others. In the cast were several of the men of the committee, Miss Eleanor Wilson, daughter of the President, and Witter Bynner, the poet, besides about threescore others who participated in the pantomime as birds. The occasion was one of great interest and distinction, and its significance was all the more marked since the purpose was to awaken sentiment in favor of protecting the wild birds. Mr. Mackaye will permit the production of his masque by those who make application to him at Cornish, with the understanding that at least part of the proceeds of any public

(*Continued on page 96*)

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# WHAT THEY READ

(*Continued from page 94*)

performance or reading shall go towards the protection of wild birds.

With great modesty Mr. Mackaye tells us that his masque was written and rehearsed for production in less than a month. As a literary performance, however, it needs no such apology. The conception is charming, and while the execution can not be regarded as a great piece of work, it has fine qualities both of feeling and diction. One of the archaic songs of Quercus, for example, has a delicious mimicry of Chaucer's style and spirit, while there is a charming classic touch in the description of the faun's piping:

"Long since, I heard the same
Lulling to paleness the white morning star
Among Sicilian oaks."

The masque should be an almost perfect thing for reproduction amid its proper sylvan setting, and the merit of the colored illustrations of the volume is the effective fashion in which they suggest the actual scenes of the original performance. A colored portrait of Miss Eleanor Wilson in the character of Ornis forms the frontispiece of the volume, and there are three other illustrations in color, besides many photoengraved half-tones. (New York: Frederick A. Stokes Company, $1 net.)

PLAYS BY BJÖRNSTJERNE BJÖRNSON presents the second series of these remarkable Norwegian dramas, as translated by EDWIN BJÖRKMAN. The translator writes an illuminating introduction, and gives us three plays: "Love and Geography," in which there is a domestic problem worked out with much humor; "Beyond Human Might," in which there is a strong tragic element, but again the relieving humor; and "Laboremus," which is more of a personal drama than the second play, and far less humorous than either of the others. These plays are given in an idiomatic English prose, with the occasional use of slang to simulate the free-and-easy speech of unconventional persons, and with passages of passionate eloquence. (New York: Charles Scribner's Sons, $1.50 net.)

THE IDOL-BREAKER, by CHARLES RANN KENNEDY, is another allegorical play with a drunken blacksmith substituted for the Bishop's drunken plumber brother, a fat little village community for the respectable company of "The Servant in the House," and a symbolic woman of the road, the Idol-Breaker, for Manson. One can never quite escape a sense of pose in these things of Mr. Kennedy's. His tendency to speak of the firmament as "God's sky" begets in some folks the desire to have the canopy mentioned now and then without the owner's name attached, and, after all, it is also man's sky. (New York: Harper and Brothers, $1.25 net.)

## A PICTURE-BOOK

ARTHUR RACKHAM'S BOOK OF PICTURES, with an introduction by SIR ARTHUR QUILLER-COUCH, presents in a good-sized quarto more than twoscore of the illustrator's pictures in colors, besides many of his delightful sketches in black and white. The text of the volume includes extracts from several of the fables, tales, and fancies which the pictures illustrate, and the highly judicious and appreciative introduction. Everyday folk will owe a debt of gratitude to Sir Arthur Quiller-Couch for his quotations from Thomas Traherne and John Earle, and, indeed, every line of the introduction amply rewards the reader. As to the pictures, they have a singular charm for both old and young, though, of course, more especially the latter. Sir Arthur Quiller-Couch is right in thinking Mr. Rackham especially gifted in conveying the spirit of the woods and of individual trees, and several of the loveliest of these pictures are those that show us the forest depths. His "Dryad" in black and white, clinging close to her tree so that she seems part of the trunk, is highly effective. So, too, is "The Haunted Wood." Again, the effect of the serried tree trunks in the background of "The Frog Princess" is most impressive. Several of the pictures showing children against a background of meadow or seashore are exquisite. The marine monsters will be less appealing to some lovers of Mr. Rackham's work, and he really can not persuade the fellow countrymen of him who wrote "The Night before Christmas" to accept a revised version of St. Nicholas. (New York: The Century Co., $4 net.)

## BOOKS RECEIVED

"The After House," by Mary Roberts Rhinehart; a mystery story of adventure at sea, told with the author's accustomed skill, though with less than her accustomed humor. (Boston and New York: Houghton Mifflin Company, $1.25 net.)

"Idonia," by Arthur Wallis, described in its subtitle as "A Romance of Old London"; one of those traditional tales of the "spacious days of Great Elizabeth," done with due regard to historic verity and local color. E. Brock's illustrations aid the realism of the text. (Boston: Little, Brown and Company, $1.30 net.)

"The Confessions of a Débutante," a tale of fashionable life in New York told through a girl's letters to her mother, with illustrations by R. M. Crosby. (Boston and New York: Houghton Mifflin Company, $1 net.)

"The Escape of Mr. Trimm, His Plight and Other Plights," by Irvin S. Cobb; a story of love, politics, and various matters, told with mingled gravity and humor. (New York: George H. Doran Company, $1.25 net.)

"The Jam Girl," by Frances R. Sterrett. (New York and London: D. Appleton and Company, $1.37 net.)

"The Guilty Man," by François Coppée; authorized translation by Ruth Helen Davis of a brilliant novel by one of the ablest of French romancers; popular edition in cloth. (New York: G. W. Dillingham, 50 cents; by mail, 60 cents.)

"The Keeper of the Vineyard," by Caroline Abbot Stanley; a story of the Ozark Mountains, with four illustrations in color by J. M. Palmer. (New York: Fleming H. Revell Company, $1.25 net.)

"The Sphynx and the Labyrinth," by Maude Annesley; a novel by a prolific author telling the tale of a young woman who slipped and recovered her footing. (New York: Duffield & Company, $1.25 net.)

"Peg o' My Heart," a novel by J. Hartley Manners; founded on the author's play of the same title, with colored illustrations by Martin Justice. (New York: Dodd, Mead and Company, $1.25 net; postage, 12 cents.)

"The Honorable Mr. Tawnish," by Jeffery Farnol; a novelette of romantic eighteenth century life, told in the author's familiar breezy style; illustrated with appropriate pictures in color, and bound in purple, gold-tooled cloth. (Boston: Little, Brown and Company, $1 net.)

"Railway Misrule," by Edward Dudley Kenna; an expert's temperate and significant discussion of a highly important current problem, industrial and political. (New York: Duffield and Company, $1.)


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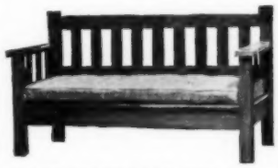

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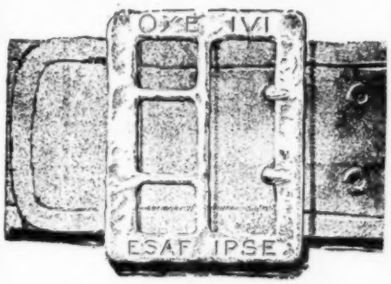


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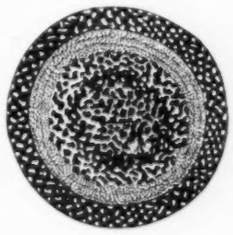

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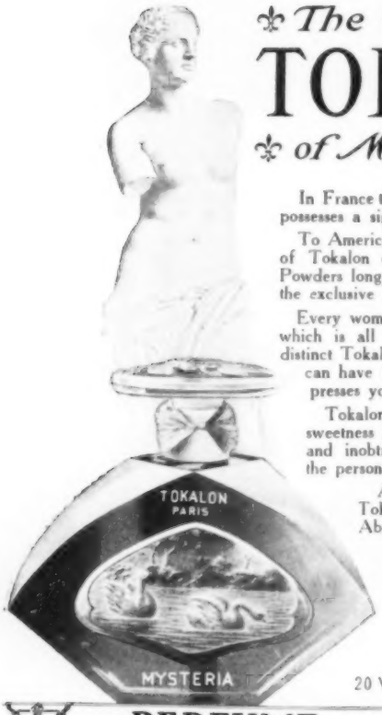


*The Perfume*

# TOKALON

*of Mystery & Charm*

In France the name "Tokalon," Greek in origin, possesses a significance singularly appropriate.

To America have come the exquisite creations of Tokalon of Paris. Perfumes, Cremes and Powders long popular abroad are now offered in the exclusive shops of New York.

Every woman of individuality seeks a perfume which is all her own. Among the hundred distinct Tokalon Odours there is one which you can have for yourself—one which subtly expresses your own individual personal charm.

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EXACTLY AS PICTURED HERE, $2.

A selection of Dr. Dys' genuine French Toilet Preparations, in handy boudoir case, is offered at the ridiculously low introductory price of $2., complete, by mail if desired. This offer is made so that the readers of VOGUE may quickly learn what the European woman of position has long known, i. e., that Dr. Dys' Produits Esthetiques are the purest and best in the world, and will keep the skin and the face in perfect condition. The Darsy COMPLEXION CASE, or "Etui Mignon," will be found most adequate for general toilette needs; it can be conveniently taken when traveling.

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DR. DYS' Own Book mailed free.

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Dr. Dys' Preparations also for sale at STERN BROS., New York


# ON HER DRESSING-TABLE

WHERE there's no maid there's a way to powder oneself across the back and especially between the shoulder-blades. This little "hand-made" is shown in the middle of the page. The handle and back are covered with shirred satin ribbon, with the shirring outlined by ribbon roses. The powder is patted on with the lamb's-wool end. In charming light colors, this conceit costs $1.50.

*Where there's no maid there's a way to powder the unget-atable places*

THE STACK OF STOCKINGS

"I want just that pair of stockings and no other. But where is it?" And then follows an earthquake in the bureau drawer and stockings fly in all directions. But obtain such a device as is illustrated at the bottom of the page and temper and tempests will be no more. This contrivance is placed in the drawer, and the various kinds of stockings in the various sections. In the size shown, 16½ inches long by 11½ inches wide, the wooden frame is covered with cretonne for $1.75, and with brocade for $3.50. But the frame can be made to order in any size and covered with any material desired. It could be used also for ribbons, handkerchiefs, veils, gloves, and the many other little things that refuse to stay put.

OUR NEGLECTED FEET

In spite of the fact that our feet are the very foundation upon which our entire body rests, that we are using them constantly, that they are extremely sensitive — in spite of all this, we neglect them most shamefully and constantly, and then wonder why they ache, and with them our heads and backs. More often than is realized our many ills are directly due to abused feet. Then off to the chiropodist. But beware! More sins have been committed in the name of chiropody than most people (except the sufferers) wot of.

There is a woman doctor in New York, a surgeon, who has made the care of the feet a study for twenty-five years. She is a woman with a forceful personality, with an understanding and an honesty that are a joy to find. Her clientele is a large one and each member of it is a grateful patron because of the wonderful cures she has accomplished and the relief she has given—relief only, sometimes, for she will very frankly tell one that there are certain foot troubles which can not, at least up to the present time, be permanently cured. Very dependable is this woman's advice on the care of the feet, and where there is no ailment of any kind except tiredness, she has a wonderful tonic which cools and soothes and rests the feet, quiets and strengthens the nerves, and removes every ordinary ache and pain. For dance-tired feet this tonic, applied with a brush is almost magical in its effect. The price of this tonic is $1 per bottle. The treatments vary in cost according to the amount of work required.

A SKIN BALM

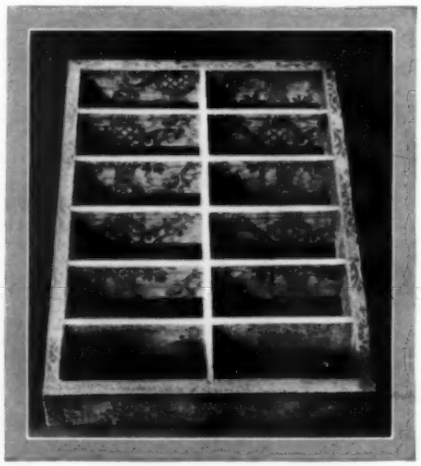
The cold, chapping winds of winter are scarce gone before the skin-roughening winds and the blistering sun of summer are here—at least for the woman who loves the out-of-doors. Unfortunately, her skin must pay the penalty of so much exposure to the elements, unless she takes some precaution. In a large city in New York State is put up in a certain woman's private laboratory a liquid that is unusually effective in returning the hands and face to a soft condition. The physicians of that city recommend it and the residents use it. It might be called an old-fashioned toilet-water, since it is composed, among other things, of lavender, oil of cloves, and a small amount of carbolic acid, all of which ingredients have certain well-known beneficial qualities. It has an agreeable feeling on the hands, and leaves upon them a clean, pleasant odor. Its price is 50 cents a bottle.

A CREAM AND A SACHET

There is an excellent French cream that leaves no greasy trace of its beneficial presence. And yet it contains predigested dairy cream and olive oil, both of which are valuable elements for nourishing the skin and keeping it in a smooth and healthy condition. Because of this unusual combination of non-greasiness and nourishment, this preparation is superior to many of the finishing creams. It is agreeable to the senses of sight, touch, and smell; it is a splendid basis for face powder, and it costs 50 cents a jar.

Talcum powders, under that name, at least, have been little used by the French until they were popularized by Americans. Now they are producing powders called "talc," which are as good, if not better, than many of ours. There is one especially that is quite delightful, both in fineness of grain and in the sweetness of its perfume. In pink or white, in a shaker box, it is 25 cents.

*[Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.]*



*Temper and tempests disappear before this orderly way of keeping stockings*

# Violet Sec

## TOILET WATER

*The Violet Sec of 1914 is the supreme achievement of Richard Hudnut*

*RICHARD HUDNUT*
*NEW YORK AND PARIS*

THE best dressed women are not necessarily the most expensively dressed women; good taste and the perfect fit of your gowns count for more in producing a fashionable appearance than does costliness of material.

Well dressed women realize the importance of wearing the best corsets; no amount of good taste can make a poor corset give the effect of a good one. A great many such women know that Le Rêvo, Society's Corset, offers them just what they need in a corset, whether as an individual garment, or considered as a foundation for fashionable gowns.

You want style in a corset. The styles of Le Rêvo Corsets originate in Paris, with the new styles in gowns.

You want comfortable fit. Every style of Le Rêvo is fashioned and fitted over a well-formed living figure; it is made to fit.

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You want, above all things, the knowledge that you are correctly corseted; Le Rêvo, Society's Corset, will give you that mental comfort. The price is somewhat above the average; but when you wear Le Rêvo, you'll be glad you paid it.

$3.50 to $25.00 at the best stores.

*Le Rêvo*

*Society's Corsets*

Kabo Corset Company

Chicago New York San Francisco


# THE POTTER *and* HER CLAY

TO possess something that is quite different from the possessions of her friends, to make her home unique and individual, is a very real desire on the part of almost every woman. In spite of this, however, it is not unusual for a woman to search every nook and corner of the shops and end in sheer desperation by buying the tableware for her country house from a hackneyed, open stock pattern.

*A bowl many times wider than it is high and banded Indian-craft-wise*

Of course every one is not artistic enough to design an original pattern for such tableware, and so, for most women, the solution of the difficulty lies in the crafts shop. With some cleverness of suggestion on the part of the purchaser charming patterns may be evolved by the workers in these shops. One quaint Boston shop has attained unusual originality in such matters. About a dozen young Italian girls who are employed in this shop under competent instructors are applying to one of the oldest arts of the world the newest of arts and crafts theories. The simplest of earthenware bowls were for some time the most ambitious attempts of the establishment, but now all sorts of dishes, bowls, and other earthenware articles—all of them in quaint and novel designs—are fashioned.

*Three sizes and shapes of pottery from the quaint little Boston crafts shop*

The crafts shop was established five years ago, to teach a trade to girls with an art talent, and in the beginning all the work was done in the evening by what was known as the Saturday Evening Girl's Club. About a dozen members of the club who have learned the potter's trade are now working eight hours a day with the help of an art school graduate, and a man to tend the firing kiln.

NO TWO OF A KIND

On every piece of pottery sent out from the shop are the initials "S. E. G. C.," showing that it is the work of the Saturday Evening Girl's Club, and this is about the only bit of sameness in the pottery. The colors used are mainly dull, soft yellow, old-blue, green, tan, and gray, and the designs, which are quaint and simple animal and flower figures, are colored in flat tones and outlined in black. At this shop one can buy many things—a breakfast set, flower bowls, boxes for the veranda, jardinières, and even a bedroom set for the bungalow—made to suit individual taste and, best of all, in a design that no one else can buy. Odd color schemes, little fads and fancies of design, cypher monograms, and personal touches of almost any kind can be introduced in the decoration of the ware as the purchaser desires.

DURABLE AS CAN BE

An important thing to remember is that this is pottery-ware—not china. In simplicity of form and in decorative motive it resembles Aztec and other Indian pottery. The soft, rich colors, and the beautiful glaze that has been developed according to an English rule, are being reproduced more and more successfully and make this pottery more artistic than much of the fine, imported china. The ware is durable, so durable, in fact, that it can be used in the bungalow every day with small danger of breakage.

Six younger clubs are now connected with the parent club which established the crafts shop, and a summer camp has been opened at which the Saturday Evening Girl's Club hopes in time to build a pottery shop for summer work. Prominent Boston society women are interested in the club, which has classes in music and literature as well as in pottery work, and until it can be made self-supporting it is assisted by contributions.

*A personally suggested pattern may differentiate each breakfast set from all that have gone before*

From old-fashioned cumbersomeness and gold

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REMODELED INTO
# NEW JEWELRY

To new-fashioned lightness and platinum

DIAMONDS, in old-fashioned jewelry, haven't lost an iota of their brilliancy, nor has their beauty faded. During the last ten years, diamonds have doubled in value; nevertheless, many costly pieces of diamond jewelry lie hidden in safe deposit vaults or jewel boxes because the designs are no longer desirable.

Why Not Make All Your Jewelry Wearable? These old pieces of jewelry may, at a slight expenditure, be reset into modern mountings. Such a change will be a genuine economy. The results will surpass your expectations. Our facilities for this work are unequalled.

One example of our delicate art is shown in these two illustrations.

DESIGNS AND ESTIMATES: Send your diamond jewelry to us by express. We will submit a design carrying out your ideas, and an exact estimate of the cost. The work will not be begun until you have accepted our estimate. If desired, the old mountings may be left with us, and their value as old gold will help pay for the work.

If our estimate is not accepted, we will return the jewelry precisely as received, and we will prepay the return charges.

Send for Spring catalogue; it illustrates many examples of remounting, and desirable new productions in diamonds, watches, jewelry and silverware.

## S·KIND & SONS
1110 CHESTNUT ST.
PHILADELPHIA
DIAMOND MERCHANTS
JEWELERS-SILVERSMITHS

### THE OLD PIECES
The jewelry shown above was not desirable, because of its old-fashioned appearance. These pieces were not being used by our customer, so we were ordered to mount the diamonds in a LaValliere of modern design.

### THE NEW PIECE
This beautiful, modern LaValliere, of platinum, was designed especially to hold the diamonds which were brought to us in the old jewelry. No new stones were added.



# The News of Mayfair

## Things for the Bride

Wedding Invitations, Announcements, Church and Reception Cards, etc. Samples and estimates sent on request.

Place Cards, $1.20 to $7.00 per doz.
Utility Basket, filled with first needs for housekeeping, $18.00
Rice Bags, .75
Rose Leaf Confetti, $1.00
Gift Registers, $3.25-$10.00
Prayer Books, Leather, $1.90-$5.00
Prayer Books, Ivory, $15.75-$20.00

Bride's Luncheon Gift—Pie, made to order in form of a rice pudding, trimmed with orange blossoms, at $10 and upwards.

## Things for Your Country Home

Hand-decorated Tin—very attractive and useful for Country Homes.

Oval and round Serving Trays, $2.25-$10.00
Mail Boxes, $7.00
Watering Pots, $4.25, $5.25
Candle Holders, $1.50, $3.25
Desk Set (7 pieces), $30.00
Desk Sets in plain colors, $20.00

These can be decorated with monogram or crest; estimates furnished.

Waste Baskets, $5.00
Hearth Sets, $5.00
Cracker Boxes, $5.00, $6.00
Pipe Trays, $3.00

These articles and many other novelties in tin come in dark blue, black, yellow and gray, or made to order in any desired color.

## Bon Voyage

Seize the Season's secret select serum,
In boxes, bottles—round and flat—
In books, in letters—thin and fat—
In silk and satin, wood and tin—
If you don't believe it, drop in

AT

## Mayfair, Inc.

661-663 Fifth Avenue Between 52nd and 53rd Sts. New York City



# Mrs. Adair

*Ganesh Forehead Strap ($4, $5) for removing forehead lines; the Ganesh Chin Strap ($5, $6.50) for reducing the "double" chin*

## *92 New Bond Street and 5 Rue Cambon*
*Will Receive Many Fair Americans During the Coming Weeks*

While abroad, ever so many of Mrs. Adair's American patrons seek her London and Paris Salons, at the above addresses, there to obtain the refreshing, rejuvenating GANESH Treatments, or to replenish their precious stock of GANESH Preparations, without which it would be so difficult to maintain a presentable appearance when touring.

### *Soot, Dust and Dirt are Easily Vanquished*

But these objectionable incidents to travel are the least of one's toilette perplexities. It is the more formidable barriers to genuine good looks, the deeply cut face lines, the lesser markings, "crowsfeet," etc., the annoying and inexcusable acne or blackhead, the overcoming of which has gained for Mrs. Adair a reputation which is truly said to be world-wide. The practice of the only genuine Strapping Muscle Treatment is positively confined to Mrs. Adair's three Salons, where her personally trained English assistants administer the various GANESH Treatments.

### *Of Course, Many Cannot Visit the Salons*

Mrs. Adair has located her Salons in the three most central metropolitan cities of the world, yet they are, of course, without the reach of many who would *and do* receive treatment from her. This is why she sends the splendid GANESH Preparations, with her personal instructions for using the same, by post, thereby making it possible for women *everywhere* to benefit by their potency.

### *Notable Amongst the GANESH Preparations Are*

GANESH MUSCLE DEVELOPING OIL ($5, $2.50, $1), which strengthens the underlying tissues and muscles, filling in wrinkles and hollows. GANESH JUNO ($2.25, $1.25) to make round and firm the neck and bust. GANESH PARISIAN BEAUTY NEIGE CREAM (Pink, White, Cream, $1.50) to make the skin smooth and satiny. GANESH LILY SULPHUR LOTION ($2.50, $1.50) to whiten the skin and free it from redness, or roughness.

*Cheque or Money Order Should Accompany Mail Orders.*

Mrs. Adair's Free Lecture Book Instructs! Write for a Copy.

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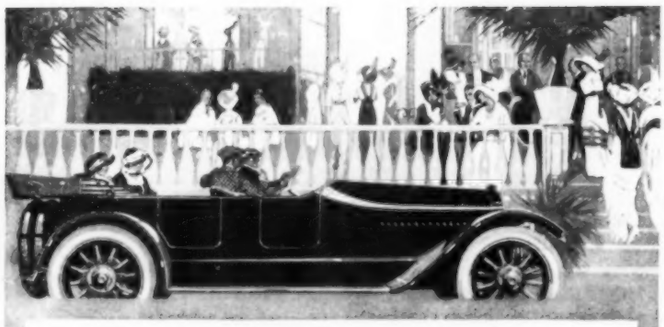

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SIX—$2375

"You don't have to raise the hood"

YOU are unconscious of operating mechanism inside the car when you ride in your *National*. You leave the responsibility of putting right materials in the right places to us, resting in ease and enjoying confidence in the *National's* reliability.

*National* owners buy performance. Every car is a *unit* wherein all mechanical parts operate harmoniously to produce satisfactory results. We sell our 14 years' experience, ability and reliability—not a mere job of wheels, axles, gears, etc. *We guarantee* the *whole* car, so that you don't have to raise the hood when buying the *National*.

**National 40**

This is our staple car—our highest achievement. Proved superior in contests such as International 500-mile race. Five models, $2750 to $3400. Motor 4⅞ x 6; electric lights and starter; a most luxurious and dependable car—The World's Champion.

**National Six**

This new Six is beautiful, graceful in design, the most comfortable car you ever rode in—roomy, convenient, noiseless. Motor 3¾ x 5½; 132-inch wheelbase; electric starter and lights; left side drive, center control; complete in every detail, *full* equipment.

***Write for illustrated catalog today. Dept. 24***

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FOR THE CAR

Motor Car Companion, with clear Crystal Glass Lid, fitted charmingly in Enamel, Silver Gilt, Jade, etc. Illustrated Price List of Novelties free on application.

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ENGLAND


# MOTOR NOTES

## Casting the Light of Lamps on Road and Tonneau, and the Light of Invention on the Fading Hope for a Really Efficient Lock

RECENT accounts in the daily papers of New York giving details of the activities of an organized band of automobile thieves who have successfully disposed of more than a million and a half dollars' worth of stolen motor cars have aroused the interest of every automobile owner in the various styles of thief-proof locks that prevent the operation of a vehicle without the consent of the owner. Several such locks have been described in these columns, but one has recently been devised that is radically different from any of those heretofore mentioned. It consists of a series of ten black push buttons mounted on a brass or nickel plate that is set on the dash or cowl of the car. The ignition system of the motor is connected with these buttons in such a manner that the proper circuit will not be formed unless a certain three, four, or five of the number are pressed in a special, prescribed order. The remainder of the buttons are "dummies," any one of which, when pressed, will release any of the others of the combination that may already have been operated. Therefore, not only must the proper buttons be pressed in the right order, but the wrong ones must not be manipulated, and it may well be imagined that even the unusually intelligent motor car thief will be baffled when it is understood that any one attempting to tamper with a four-button combination will have one chance in some one hundred and fifty thousand of "happening" on the right buttons in their proper order. The combination can only be changed by the factory, and thus the car is doubly protected. The device described is so solidly constructed that it can not be damaged by the average burglar's tools, and there is really no way of making the necessary ignition circuit connections for operating the car without manipulating the buttons in their proper order. The price of the lock complete is $20.

### TWO-IN-ONE LIGHTS

Those motorists who desire to use their electric headlights for driving into cities in which an ordinance forbids the use of a dazzling light will be interested in a lighting system recently developed by one of the prominent automobile manufacturers. This consists of a series of vertical shutters interposed between the globe and the reflector in each lamp. These shutters are of a dull material, so that when they are turned to form a flat surface between the lamp and the reflector only the diffused, unintensified rays of the light itself are thrown out. By the simple pressure of a button on the dash, however, an electric magnet is operated that swings the shutters at right angles to their former position so that the rays of light pass unobstructed from the globe to the reflector, and thence far out into the darkness.

### MORE LIGHT ON THE TONNEAU

It is generally considered that a closed car offers more opportunity for the installation of electric lights than does the touring automobile. While this is true to a certain extent, the open car has not been neglected, and even when completely enclosed with a top and side curtains, the tonneau need not be a gloomy compartment. In one popular car electric lights are placed near the floor at the back of the front seat. Although their rays are directed backward into the tonneau the lights themselves do not project, as they are set flush with the surface of the seat. As the lights are placed at either side of the middle of the seat, they illuminate both doors and running-boards, thereby performing the service usually performed by the ceiling lights and step lights of the present day, well equipped limousine.

### THE "SOCIAL" CAR

One of the most striking evidences of the present tendency of most motor car owners to dispense with the services of high-priced chauffeurs is to be found in the increasing popularity of the six-passenger car, which is usually and preferably driven by the owner. So far as the general arrangement is concerned, this car is similar to the well-known seven-passenger type, but the body has been narrowed somewhat at the rear so that only two persons can be accommodated comfortably on the back seat. This has served to improve the appearance of the car and has also added to the comfort of the occupants of the rear seat, for there is not the temptation to "squeeze in" an extra passenger.

Also, the comfort of the occupants of the rear seat has been further increased in the case of some cars by the use of a division in the form of a well-upholstered arm rest in the middle. This forms two distinct rear seats, similar to the "bucket" seats of the front of the car, and furnishes a comfortable arm rest for both occupants. If but one passenger is occupying the rear seat, he or she will not feel "lost," and the arm rest will serve to prevent the sliding, slipping, and swaying that can oftentimes be overcome only by a tense pressure against the foot-rail and a firm grip on one side of the body. No longer need passengers be packed tightly in the rear seat in order to be held in place on a rough tour, for each now has a "niche" of his own that he may occupy undisturbed.

# CONFIDENCE!

**The simple Ohio Electric magnetic control and magnetic brake make the most nervous person feel absolutely safe.**

OHIO ELECTRIC

Model 40—5-passenger brougham

*Magnetic control—magnetic brake*

IT IS an everyday occurrence for women who have never operated an electric to step into an Ohio and drive right away with but a word of instruction.

The magnetic control and magnetic brake make this possible. Turn the control disc forward, and you go forward; backward, and you go back. The magnetic brake operates merely on pressure of a button. It is effective even on the most slippery streets. Double contracting external foot-brakes, for emergency use, are also a part of Ohio equipment. The double drive—now so widely imitated—is another feature originated by us.

We have been told that the present Ohio models are the most beautiful electric pleasure vehicles ever produced. But we should be pleased to have your judgment on this point, as well as on the mechanical superiority of the car.

*Literature on request*

**The Ohio Electric Car Company, 1503 W. Bancroft St., Toledo, Ohio**

Gibson Electrics, Ltd. Ontario Distributors Toronto, Canada

**Ohio Electric Magnetic Control—Simple as Turning a Door-knob**

# OHIO

THE ENVIED

ELECTRIC

YOU MAY DANCE
with ease and comfort and bend your body in any posture, but the beauty of
YOUR CORSET LINES
will always remain if your corset is
BONED with "WALOHN"
*Only genuine if "Walohn" is stamped on every strip*

The Eastwood DuBarry

With lithe lines conforming to the accepted fashion in dress. The strap at the waist of the foot creates an opportunity to place the ornament effectively.

**$22.00 as illustrated**

*Our shoes are sent prepaid everywhere.*

WM. EASTWOOD & SON CO.
ROCHESTER — BUFFALO

# MUCH DANCING IN LITTLE SPACE

DELIGHTFUL little things are always being planned in the way of apparel for the woman with a limited income, but until recently very little attention has been paid to the needs of the hostess of limited space. This is her hour of triumph, however. No longer does she look in despair at her small rooms, and cry, "Oh, that these too, too solid walls would melt!" Instead, she merely plans a little changing about of furniture, and —*voila*, a social triumph is hers!

The delightful and increasingly popular function known in Paris as the *Thé Dansant*, and in other places as the "Tango Tea," may be celebrated in a surprisingly small space. This does not mean, of course, that one is necessarily confined to dancing the tango upon such an occasion, for most of the new dances have an originally delightful quality—they can be performed satisfactorily in a comparatively small space.

In learning the new dances it is a good plan for the layman to realize that the only model to take is a teacher who has acquired grace and distinction through quiet dancing. There is no place for the athletic college youth who wiggles his shoulders, pumps his arms, and plunges about, for no matter how adept feet become in the Terpsichorean art the modern dances require unceasing team work between head and heels. The Castle House rules for correct dancing which are enumerated here are as valuable to the modern dancer as are the familiar, cleverly epigrammatic hints anent auction bridge.

### CASTLE HOUSE RULES

These rules are: "Do not wriggle the shoulders, shake the hips, twist the body, flounce the elbows, or pump the arms. Do not hop—glide instead—and avoid low, fantastic, and acrobatic dips.

"Stand far enough away from your partner to allow free movement of the body in order to dance gracefully and comfortably. The gentleman should rest his right hand lightly against the lady's back, touching her with the finger tips and wrist only, or, if preferred, with the inside of the wrist and the back of the thumb. The gentleman's left hand and forearm should be held up in the air parallel with his body, with the hand extended and the lady's hand held lightly on his palm and between the thumb and forefinger.

"Remember, you are at a social gathering and not in a gymnasium. Do not dance the Turkey Trot, the Grizzly Bear, the Lame Duck, the Bunny Hug, and so forth; these dances are ugly, ungraceful and out of fashion."

The clever hostess who starts out to entertain by giving small dances realizes that the keynote must be good taste, and she indicates that the no doubt well-meaning but inartistic dances are not approved of. A description of the methods of a young bride, who has started a series of *Thé Dansants* will, perhaps, give an idea of how simple and yet successful it is possible to make them. Her apartment represents the latest achievement of modernity; boasts every new invention, but not a great deal of space. However, the living-room is square and opens off a hall that was designed to be furnished as a small reception-room.

Upon a recent occasion some guests were coming to dinner, and the problem arose in the hostess's mind of how to amuse them afterwards, as it is a well-known fact that the art of conversation is almost obsolete. The mere thought of auction bridge made this particular hostess yawn; nothing, in fact, quickened her pulse but the thought of a dance, and so, after a very charming little dinner, she suggested that the guests roll back the rugs, and try just a step or two. One of those convenient instruments that require no attention save that of the watchful host who automatically dashes upon it in time to save the needle from scratching the record, provided the music.

The bit of dancing was a delightful finale to the dinner, and the discovery once made that much dancing could be done in a little space, the custom of having guests drop in two or three afternoons a week for an informal dance was easily established, and now the bride enjoys an enviable popularity as a successful hostess.

The details of such entertaining are so simple that they really do not sound true. In the apartment described the guest room, which opens most conveniently off the hall, is upon dance occasions arranged as a sitting-room and nicely accommodates the extra tables and chairs from the living-room. The tables are prettily placed to give a real tango-tea atmosphere. On each of them is a little candle shaded in red, and the guests sit about them between dances, and take their refreshments and smoke.

In the dining-room the tea-tray, the punch-bowl, and sandwiches and cakes are all arranged so the guests may help themselves. The clever bride has found that the men really enjoy mixing their own drinks, and so on the sideboard are trays with glasses, cocktail shakers, lemons, sugar, decanters, and cracked ice for the purpose.

Like every other epidemic, dancing is in a very acute form when it first possesses one, so that the enthusiasts do not notice the details of a dancing party as much as the anxious hostess may think. Given a good floor, a pleasantly ventilated room, and comfortable chairs to lounge and smoke in between dances, guests do not care for elaborate refreshments, and a retinue of servants is not needed. In fact, in a little space, with little more than a loaf of bread and a jug of wine by way of refreshments, only two maids, and no orchestra, one can accomplish some successful entertaining.

# A Group of Summer Blouses

**SEMI-TAILORED BLOUSE** OF CREPE DE CHINE IN WHITE, MAIZE OR SHELL PINK. EMBROIDERED COLLAR AND HEMSTITCHED CUFFS OF ORGANDIE.

PRICE, $7.00

**AFTERNOON BLOUSE** OF NET COMBINED WITH LACE, MOUNTED ON LINING OF SHELL-PINK CHIFFON. THE DEEP GIRDLE IS OF BLACK MOIRÉ RIBBON.

PRICE, $8.75

**SEMI-TAILORED BLOUSE** OF GEORGETTE CREPE IN WHITE OR TANGO, FINISHED WITH GLADSTONE COLLAR AND TURN-BACK CUFFS OF ORGANDIE.

PRICE, $10.00

**LINGERIE BLOUSE** OF FRENCH VOILE, WITH COMBINATIONS OF HAND-EMBROIDERY AND FILET LACE.

PRICE, $5.75

**BLOUSE** OF NET, WITH NET LINING; THREE-QUARTER SLEEVES FINISHED WITH NET FRILL. COLLAR OF EMBROIDERED NET.

PRICE, $8.00

## B. Altman & Co.

Fifth Avenue — Thirty-fourth and Thirty-fifth Streets — New York

*Children's Playroom, Hotel Vanderbilt, New York City*

*Designed by The Helen Speer Company*

# Where Children Play and Learn

**"The Helen Speer Room"—Hotel Vanderbilt**

There are over 600 rooms in the Hotel Vanderbilt—beautiful, luxurious rooms where people live and sleep.

And there is *one* room where children play and learn.

This idea—this child's playroom idea—is also being adapted to American homes, where children have *their own* room, with every bit of it, from floor to ceiling, made for them.

The wall designs, the furniture, the books and games are all theirs—the children's—and they love this room. Their parents have hard work to get them out of it at meal-time or bed-time.

We furnish complete equipments to fit various sized rooms, in homes of different sorts, and without overtaxing the moderate purse.

There is a BOY SCOUT room, a KING ARTHUR room, a MOTHER GOOSE room, a JAPANESE room, and others.

All parents who read VOGUE should send for our free Portfolio of colored plate-prints illustrating these delightful and instructive room-treatments.

Do this today, and you will be interested also in what we will write you.

**THE HELEN SPEER COMPANY**
**37 East 28th Street, Suite 104, New York City**

***Minnet Furnishings of Willow, This Summer***

*Without Cushion*
***$5.00***

For Bungalow, Camp and Shore Cottage, Minnet Furnishings of imported French Willow are in demand thruout the country. Beautiful cretonne cushions enhance their natural beauty. They can be stained any color to blend with the interior of the house. Send for the MINNET CATALOG which is brimful of helpful suggestions. Utilize the MINNET COMPLIMENTARY SERVICE in furnishing your Summer home.

***Riverview Chair $6*** with Cretonne Cushion
(F. O. B. New York.) Stained any color $1 additional.

***Minnet & Co.***
Manufacturers of High Grade Willow Furniture
*368 Lexington Avenue*
*Bet. 40th and 41st Sts.* *New York*

*Sir George and Lady Alexander add to their week-end cottage the charm of a rustic tea-house in the garden*

# THE ENGLISH RETURN *to* NATURE

(*Continued from page* 57)

was originally a meadow, is a most delicious spot wherein to dream.

Sir George and Lady Alexander have an unassuming house in the same place, to which they motor down from town. One of the attractive features of the garden is a little tea-house which forms a delightful center for the informal gatherings so dear to the heart of an actor, and, for that matter, to most people of this informal age.

ANTIQUES OF THE VINTAGE OF 1914

Little can be hoped from antique-hunting in the peasant cottages in the neighborhood of London. Long ago have these good people realized the value of their humble lares and penates. For the gullible—and there will always be some—many London antique dealers distribute their reproductions among the country workmen's cottages. A dresser or a grandfather's clock is placed temptingly near the open door to attract the passing motorist; warming-pans, hung near the fireplace, are disposed of by the hundreds, for they are easily tucked into the motor as a "souvenir"; luster bowls and brass candlesticks of the vintage of 1914 are stowed away as "finds." The devices are as many and ingenious as the tourists are many and ingenuous.

No one thing can be more decoratively "in the picture" in these little cottages than old-fashioned china, and there is more chance of obtaining a rare bit of it than there is of finding, for instance, a genuine gate-legged table. Moreover, "periods" in china may be successfully disregarded. Brilliant Chelsea china birds may stand side by side with rare specimens of Battersea enamel, and Spanish drug-jars may gaze down in hybrid curiosity at a Lowestoft tea-caddy. As there is no relentless custom-house official awaiting the Englishwoman, when returning from a trip abroad, she may indulge her taste for foreign antiques without let or hindrance.

WITH EVERYTHING IN THE PICTURE

A Brittany tea-set on which the picturesque French peasant is represented in crude yet fascinating colors makes a delightful decoration for the kitchen shelf, and old Delft tiles from Holland may be utilized in a hundred attractive ways. Your Englishwoman may bring back beautiful, old, carved shutters from a tumble-down house in Normandy and persuade the village carpenter to convert them into a china cupboard, or she may even aspire to a tiny look-out window over the sea, to which these shutters will add a touch of medieval charm.

Say one discover such a treasure as "The Farm" or "King's Farm"; the next thing is to furnish it in its own particular style—a task by no means so easy as to be uninteresting; for it requires no inconsiderable taste, tact, and forethought to secure just the right furnishings to complete the charm of the intimate appeal of an old-time cottage.

## The Dawn of To-day

It was as though I stood upon a plain
Dammed tower-high with mists all wraithèd thin,
And far, far out, beyond my farthest reach
A rim of shrouded mountains bound me in.

And in the midst of this dead-level space
I stood unquestioning, nor even found
Impulse to lift my weighted lids, but lived
Unsensed as moles that burrow under ground.

Then came a day when some blind motion glimpsed
Me the passionless past all shot with pain,
And like a child that shudders in its sleep
I slipped the subtle coil that bound my brain.

A sudden forkèd lightning clove the hills;
A sudden furious storm swept o'er the plain;
The tempest crushed my limbs in agony,
And Consciousness arose from what was slain.

CLAUDIA CRANSTON

# The Vernon Castle Pump

CASTLE HOUSE

Regal Shoe Company,
Boston, Mass.

Gentlemen:-

The dancing shoe which you have made from my design is ideal.

I had not dared dream that my idea of a "Hesitation Pump" could be so perfectly realized, and was happily surprised to find that you had been able to fit in so perfectly all the features I've found essential to flexibility, comfort and grace.

I am enthusiastic over the Sandal effect of the new Satin Slipper. The elastic instep band, which you have cleverly concealed with a broad ankle strap, is a Parisian idea which I "brought over" (without duty) with a few new steps.

Won't you please let me know when you have this shoe in your stores, as I am confident the patrons of Castle House and those whom I instruct will agree with me that in a dancing shoe, ease is quite as necessary as smartness.

It's a stunning model.

Cordially yours,

Irene Castle

March 6th

*The elastic Instep Band holds the slipper snugly on the foot and makes the ordinary ribbon ankle lacing unnecessary.*

*Done in White or Black Satin, or made special in color to match frock or gown.*

SPECIFICATIONS OF DANCING SHOE DESIGNED BY MRS. VERNON CASTLE AND SOLD EXCLUSIVELY BY THE REGAL SHOE COMPANY. PRICE FIVE DOLLARS.

THE ELASTIC INSTEP BAND (shown in outline above) is one of the principal features. It prevents slipping; and the utility of the device is concealed by a broad ankle strap, decorated by ornamental side fastening.

CUSTOM COMFORTABLE TOE without stiffening or toe box; short vamp effect.

SPECIALLY DESIGNED FRENCH HEEL with graceful curve placing heel base forward to support arch and give perfect poise in balancing and "trotting."

FLEXIBILITY AND LIGHTNESS is produced by special process, in which the shoe is made inside out and "turned" after sole is sewn to upper.

## Regal Shoe Company
BOSTON, MASS.

*Write for the "Regal Blue Book V"*

# L. M. HIRSCH
## Sample Shoe Co.

Patent Coltskin Vamp, Fawn Buckskin Back. Black Calf Vamp, Fawn Buckskin Back $4.98

Patent Leather, Grey or Black Suede Backs, Spanish heel . . $4.50

"Tango" SPECIAL AT $4.50

White Calf, Black Satin or Patent Coltskin, Ribbons attached, Spanish Cuban Heel.

Silk Hosiery to match, 95c and $1.50

*Send for Catalogue V of Spring and Summer Models*

404-406 Sixth Avenue, N. Y.

# L. M. HIRSCH
## Sample Shoe Co.


# THE LADY *of the* GARDEN

(*Continued from page* 50)

trees to sell, with their usual deadly acumen and I suppose laudable enterprise, located me—the person who had trees to buy—instantly and unerringly, and life was hideous for days and weeks thereafter, not only because of their persecutions but because of my own terrible uncertainties, and Tully's absolute worthlessness! For he was, for once in his life, absolutely worthless. The wretched man actually wanted me to buy the same kind of stuff I had so laboriously gotten rid of. And between discouragement at not knowing what to do, the horde of dealers with their glittering promises, and his traitorous attitude, I nearly did buy just another such collection of ill-assorted mates.

### A REASONABLE MADNESS

Only nearly, though—not quite. For with this, as with all my other problems in the garden, I had really been at work—involuntarily this time perhaps, and only half-consciously. But work counts whether it is conscious or unconscious, and it brought me my reward in the shape of just the exact piece of literature about trees and their arrangement that I needed. Here I found, put into words, the thing which, unknown and unsuspected within me, had actuated my wholesale sacrifice, although I had never been able to put it into words myself when I had tried to explain and defend my rash course to my alarmed family and neighbors. "Nature continually presents thickets and groups and patches, dominated by one variety." That was it—dominated by one variety! Of course, this furnished me at last with the reason for my madness—which I myself had never actually known; and it gave me a clue to what I should do, and why I should do it.

Instantly I saw that to be in harmony with a natural arrangement such as this lawn planting of mine was to be, the trees must be chosen to assist in the illusion that said bit of lawn had been naturally come by. It was a glade, presumably, wherein my dwelling had been built (all lawns are that, I saw, as the revelations of this new stimulus discovered themselves to me), and so it must lie presumably within a forest or a grove. The task before me was simply that of deciding what kind of a forest or grove—not of merely trying to "pick out trees."

I kept all of this to myself, for I began to see that somehow I had come upon a deeper truth than many would apprehend; and that would mean small sympathy and much advice, and a great deal of argument and probably considerable indignation and impatience, all of which would be avoided by holding my tongue. So I held it, and held it in my cheek sometimes, when I heard what my friends had to say. I took to walking about in such woods as lay reasonably near; and denied myself to all nurserymen's representatives.

### THE STARRY DOGWOOD AMONG BEECHES

And this is how it came about that my lawn became a glade in a beech wood, with pines encroaching upon the north. For I found such a glade one wonderful day in one of my rambles, when the dogwoods were in blossom. So my glade is lightened by these, just a few of them that gleam out from under the exquisite sprays of the beeches exactly as if they had grown up together there, from the seed.

Winter and summer, these gray, satin-clad princes of the forest are more beautiful than any other deciduous tree in the world, I think; and is it not a part of my general great good fortune that the "tree before the door" is also of this matchless species?

Out-of-door taste passeth comprehension, but I am beginning to believe that it revealeth the man. Certain there be

(*Continued on page* 110)

*A garden in which nothing is in a row, but all happily haphazard as a woman's moods*

# Fadeless Draperies

You can have joy-inspiring sunshine in your home in abundance without danger of fading the window draperies if you use

# Orinoka
GUARANTEED
## Sunfast Fabrics

*For Drapery and Upholstery*

Made in the fullest variety of colors and designs, lending themselves to any decorative scheme, and are *wonderfully inexpensive.*

The Biltmore, New York's newest and finest hotel, is draped with these fabrics. Write for interesting, informative booklet, "Draping the Home," and the name of your nearest dealer.

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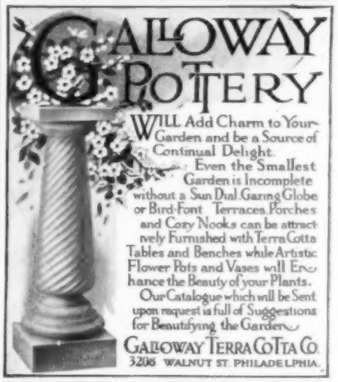
*For your protection insist on this GUARANTEE:*

**These goods are guaranteed absolutely fadeless. If color changes from exposure to the sunlight or from washing, the merchant is hereby authorized to replace them with new goods or refund the purchase price.**

*This Tag and Guarantee on every bolt.*




At the dance

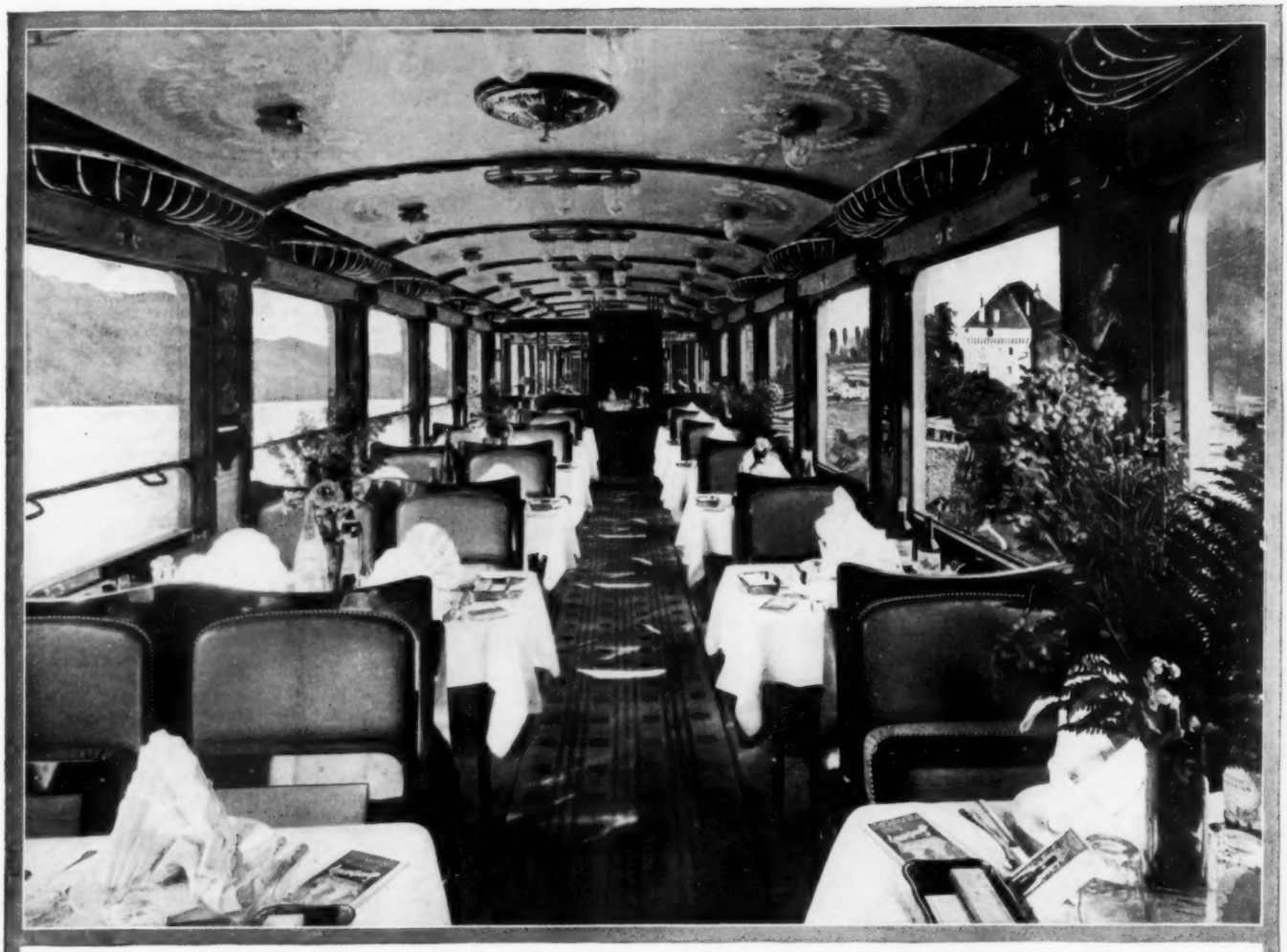
# "Mum"

prevents the annoying odors of perspiration.

25c at drug- and department-stores.

**"Mum" Mfg Co 1106 Chestnut Street Philadelphia**

**GREAT BEAR**
**Spring Water**
**Its Purity has made it famous**



# The world's finest dining cars

Have you ever seen such a cheerful and comfortable looking dining car as this one?

This car belongs to a Swiss railway, and it surely emphasizes in a splendid manner how Switzerland has reduced travel to a science and how delightfully convenient it is to tour through that country.

Look at those large windows! Think of the flood of light and the invigorating air which they allow to penetrate; and imagine the glorious, unobstructed views you will get of the Alpine wonderland!

While you are enjoying an exquisitely prepared luncheon in such a car, your eyes behold an ever-changing panorama of babbling brooks and roaring waterfalls; of verdant valleys and Alpine pastures; of graceful hills and snow-crowned peaks; of tiny hamlets, picturesque villages, mediæval cities and ancient strongholds.

The line on which this photograph was taken is electric, and electricity, as you know, stands for absolute cleanliness.

You will, of course, visit Switzerland sooner or later. It's only a question of how long you will delay that trip abroad which you have been dreaming about.

Why defer your trip any longer? We will gladly suggest an attractive Tour.
*We do not sell Tours.* Our sole purpose is to answer questions and enable you to easily plan a delightful holiday in our land of Lakes and Legends.

We want you to see the best within the time at your disposal and for the money you are willing to spend.

We have specially prepared a useful collection of illustrated literature called Pocket Series No. 33, which includes a Swiss Tourist Map, the famous Hotel Guide of Switzerland, and many practical suggestions.

Pocket Series No. 33 is free on personal application or by mail for 10c postage.

Official Information Bureau of Switzerland

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COVERLEY CLOTHES

Graces Three—

Garments of distinctive comeliness and vigor of character as well.

If a sports coat is a real sports coat it has the touch and tone of virile vigor, coupled with the qualities that grace the most refined of womankind.

Coats for country club life are these—for summer excursion—for golfer and tennis player—for yachting and motoring—for the liner's deck.

The "Brighton" Coat

Basket weave cloth. One top and two side patch pockets with pearl buttons. Belt in back with two pearl buttons. Large lapel collar. Double breasted, two large pearl buttons each side. Two small pearl buttons and button holes on sleeves. Solid colors.

*Tan Cerise Blue Gray-Green Emerald Green* $37.50

The "Rothesay" Coat

Light nap cloth. Belt at back with two pearl buttons. Large pearl button on each cuff. Raglan shoulders. Lapel collar. Two side pockets. Solid colors.

THE "BRIGHTON"

*Nile Green Gray King Blue Pink Chamois Gold* $37.50

"Rothesay" Coat, same as above, but Shetland cloth, fancy striped.

*Yellow and Tan Green and Heather* $37.50

The "Hoylake" Coat

Curled fleece. Two plain pockets with flap. Belted back, no buttons. One pearl button on cuff. Lapel collar. Solid colors.

*Light Blue Tan Navy Blue Brown Royal Blue Pink Old Gold Chamois Old Rose* $35.00

"Hoylake" Coat, same as above, but Shetland cloth, fancy mixtures. $35.00

**"Coverley Clothes for Summer Sports and Travel"**
A handsome new catalogue of Apparel for the Out-of-Doors.

SPALDING · FIFTH AVENUE

BET. FORTY-THIRD AND FORTY-FOURTH STREETS, NEW YORK


# THE LADY *of the* GARDEN

(*Continued from page* 108)

who have appreciated my glade of beeches to the high degree of emulation; certain others there be who say they appreciate it, but they do not emulate; and certain others frankly do neither, but tell me with delicate and pitying wonder how great is my mistake to have set out only one kind of tree, "when there are so many wonderful things that will grow here!" And no one but the young art student whose motor cycle bucked him off at my gate last summer and made him my involuntary guest for a fortnight with a broken rib or two and an almost broken crown, and my young brother's bashful chum, and the grandchild, aged five, of next door, has ever really apprehended it—has ever felt and responded to its perfection.

A PREACHMENT FOR TRUE DISCIPLES

The art student loved it best of all the spots around the place, and came out every day, as soon as he was able, to paint it; the chum confided to me fearfully and shamefully that he was willing to bet Eden had nothing on that grove of young beeches. "It makes a fellow feel bully just to look in under 'em, somehow," he wound up. And the granddaughter openly avowed it to be the fairy queen's own royal court.

Not without having observed men and their gardens widely and very keenly, did Francis Bacon give utterance to his oracular pronouncement that they are good builders long before they are good gardeners. One must have arrived at the nicest distinctions and the finest sense of proportion, and must have attained the most exquisite discrimination, before it is possible to be certain of not being misled, of not permitting an anachronism, of not yielding to careless impulse.

Nothing, in fact, tries me more than to be imitated blindly, as one or two have imitated me in this matter of the trees. Sincere flattery though it be, it would have been greater unction to my soul if the principle itself had struck in rather than my working-out of it. A multitude of beech-tree glades may, and indeed do, have merits that the same number of freak tree collections could not possibly lay claim to, but it has not been as gratifying to my spirit to see these springing up here and there as it would have been to see the principle of nature adopted.

TEMPERAMENTAL JOURNEYS FOR "SHRUBS"

The shrubbery which completes around the lawn the hedge that the trees begin, was much of it on the place and had been growing for many a year before I was moved to rearrange it. The moving of these old standbys was something of a task, even for Tully's skill. He chose late fall as the proper time, after they had gone to sleep for the winter, and so could be taken unawares; and he insisted on knowing exactly where I wanted each one to go before he would let it be touched. He dug the most enormous holes to get them up, and more enormous ones to put them into, explaining to me long and patiently that they must come out of the ground without so much as the least pull at their roots, and go into it with roots in exactly the position they had occupied originally. Wherever a long wandering root trailed off adventurously, he made the men dig carefully along its entire length, until it could be lifted freely; for the tips of roots are more important, it seems, than all the rest of them, since the feeding tissues are always the tender and delicate ones, not the woody.

A HEDGE TO SHUT THE WORLD AWAY

I used the lilacs mostly to screen the driveway, and there were enough of them, and enough varieties, to give us lilac bloom over a period of quite six weeks. In front of them, down next to the driveway, so that they fill the space low down where the lilac bushes are deficient, I had barberries, and spiræas and weigelias and deutzias and elder and swamp-mallows planted—these last are from the swamp to be sure, but they are the most accommodating plants, for they will grow anywhere. They bloom late in August when not another shrub save their relative, the rose of Sharon, shows a scrap of color.

Thickly behind the lilacs I scattered the conglomeration of old shrubs that I had to dispose of, and carefully atoned for this disregard by selecting with great pains the foreground specimens that should bring the whole mass down to the lawn.

The flowering dogwood, as I mentioned, and shadbush, and some of the large viburnums furnish undergrowth for my beeches as these recede from the glade; and the glade itself—which is the lawn, remember—is carpeted with a wonderful lush turf in the emerald depths of which a thousand, or two, or three, blue-eyed squills lie safe and unsuspected through eleven twelfths of the year, to make us gasp at their blueness and their bravery during the other temperamental one twelfth. And from only one place inside this wall of shrubbery may the road be seen, and from the road the briefest glimpse of the long, low-gabled house flashes into view and is as quickly gone again.

CHARMING costume of chiffon taffeta in quaint 1830 style, heavily embroidered in front and back. Collar, sleeves, ruff and fluted ruching of organdie. Price, $185.00.

# Stein & Blaine

**Ladies' Tailors**

**8 and 10 West 36th Street**
Near Fifth Avenue

**New York**

## The American Number

TRAVEL for May will give special attention to the Far West of America—the wonderland which is now accessible as never before, while retaining its pristine charm. "Tenting and Footing It in the Yosemite" and "The Petrified Forests of Yellowstone Park" are leading stories; while a Pictorial Supplement contains pictures remarkable even in this magazine of constantly beautiful illustrations. There are some good Far Eastern articles, also, to show that (despite Kipling) East and West can meet—in

***The Magazine That* Travel *Takes You There***

TRAVEL is a prime necessity for both "globe-trotters" and stay-at-home travellers. Each month in pleasing text and glowing picture it takes you to some charming spot in America or abroad you may already have visited, or have always wanted to see. In one instance there is the pleasure of memory; in the other, the thrill of anticipation. TRAVEL is a constant inspiration, an ever-present means of culture.

The regular subscription price is $3 a year, 25 cents a copy—but to introduce it to readers of "Vogue," we make a special trial offer of six months for One Dollar.

**Pin a Dollar to this and return it**

McBRIDE, NAST & COMPANY
Union Square North New York, N. Y.

Enclosed find $1 for trial subscription of 6 months to TRAVEL, beginning with the May American Number.

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## "The Crowning Attribute of Lovely Woman is Cleanliness"

**NAIAD Dress Shields** are the final assurance of cleanliness and sweetness. They are a necessity to every woman of delicacy and refinement.

They are free from rubber, can be quickly sterilized in boiling water. In all sizes to fit every requirement.

**All Stores, or Sample Sent on Receipt of 25 Cents**

**NAIAD Waterproofed Sanitary Skirt Protector**

A necessary hygienic protection to the modern snug fitting dress; assuring a feeling of comfort in the sheerest gown.

A dainty undergarment that insures the longer life of the dress skirt.

Fastened so they cannot shift out of place.

**Two Sizes—50c; 65c**

**NAIAD WATER-PROOFED SHEETING**
The Standard, Washable, Impervious

**NAIAD DRESS SHIELD BRASSIERE**
The Newest, Coolest, Form-Moulding Garment

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**101 Franklin Street, New York**

Interior Decorations and
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FURNITURE, FLOOR
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SERVICE BY MAIL WILL BE FOUND
SATISFACTORY IN EVERY PARTICULAR

Special department given over to
suggestions for gifts and favors.

Care of Your Skin
in Summer

Summer is the most trying season for the complexion, and also the one when facial blemishes are most apparent.

Your complexion will be exposed to wind and sun for two-thirds of every day during the coming months. Be sure and start on your vacation with the necessary supplies to keep your skin in perfect condition.

**Mary Grey's
Home Treatment Box**

contains the preparations you need for banishing lines about eyes and mouth, for strengthening tissues, and keeping the skin smooth and firm. Send for it today. Price $5. Full directions with each box.

**Mary Grey Cleansing Cream**

penetrates the deepest recesses of the pores, freeing them of impurities. $3, $1.50 and 75 cents a jar.

**Mary Grey Skin Tonic**

tightens the skin, stimulates circulation and counteracts the too softening effect of cold cream. $5, $2, and 75 cents a bottle.

*Telephone
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by scientific patting $2.50 each, $10 for a course of six. Consult Mary Grey about your skin. If you cannot come in person, write to her and she will advise you what to do to keep your skin in perfect condition during the coming months.

**"Book of Beauty" sent free**

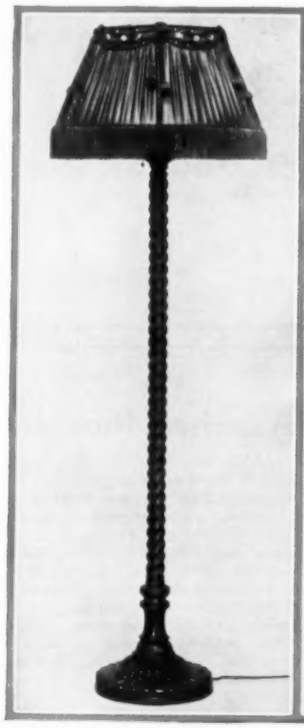
MARY GREY

2 East 46th Street Between the Ritz and Fifth Avenue New York City

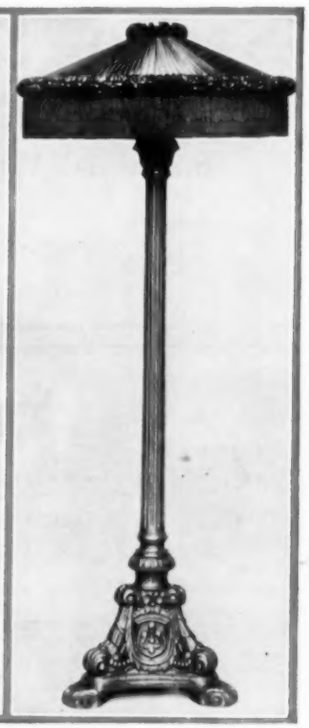
**THE LAMPS OF YESTERDAY WITH THE ILLUMINATION OF TO-DAY SCREENED BY THE LOVELY SHADES OF TO-MORROW**

*A bedroom lamp of gilded, carved wood or solid mahogany* ($6.75) *with a simple silk shade* ($3)

*This bedside lamp of decorated black lacquer* ($8) *is shaded by tasteful Japanese prints* ($6.25)



*Upon 6 feet of carved oak* ($37) *rests a silk shade trimmed with flowers and galloon balls* ($24.50)



*A lamp carved, gilded, and priced* $66.50, *to stand upon the drawing-room floor. Silk shade,* $35

*A graceful, mahogany reading lamp* ($27), *supporting a silk shade with matching fringe* ($16)

*Japanese print shade* ($16), *plus Japanese black lacquer stand* ($27) *equals unusual beauty*

# Vogue Takes No Holiday!

**While you are a-pleasuring in the mountains or by the sea, the Vogue's Shopping Service is busy every morning in the shops of New York. Whatever you need, whatever you have at the last moment forgotten, Vogue will promptly and efficiently secure for you.**

Accidents will happen. You may suddenly miss your waterproof, or tennis shoes; damp grass and country roads may spoil your evening slippers. Your hat may be caught in a thunderstorm. The children's clothes are sure to need replenishing. But Vogue is always ready to do the tiresome shopping for you.

Remember how easy it is to use the Vogue Shopping Service. You need not make a hot, costly trip to town. Simply take your pen and tell Vogue your needs; the very morning we receive your letter we set out on your errands. Could anything be simpler?

You know that the big stores hold important summer sales. Vogue attends them all. And Vogue knows not only the bargains but also the exclusive, unusual, interesting things that merchants show only to their very best customers.

You have only to follow the rules here given, and, no matter where you are, you will have your choice of anything you see in Vogue and also any other desired article that can be had in the great department stores or exclusive small shops of New York.

## How To Order

1. Vogue will buy for you any article editorially mentioned or advertised in Vogue; also any other that can be had in New York. When ordering anything Vogue has published, please give date of issue and number of page.

2. Enclose cheque to cover the cost of the articles you want. If you do not know exact cost send approximate amount and the balance, if any remains after purchase, will be refunded. Should the remittance by chance be insufficient, Vogue will notify you; articles cannot be sent till the full amount has been received.

3. Unless otherwise requested, articles are sent express collect. Charges will be prepaid if so instructed; but orders will not be sent C. O. D. When ordering small, light articles include postage so that they may be mailed.

4. Only by special advance arrangement will articles be sent on approval. If you return them, your remittance will be refunded, but express charges both ways will be at your expense. And, when such arrangement has been made, and you find it necessary to return articles, send them to Vogue and not to the shop.

5. Vogue makes no charge for its service; to avoid bookkeeping, Vogue is not in a position to open charge accounts with any patrons. Nor can Vogue undertake to charge articles to your own account in the shop from which you are purchasing. All orders are to be accompanied by the appropriate remittance.

6. When ordering garments, be sure to state size; and to give your preferences as to style, color and material. Please name your second choice when possible.

7. Please write your name and address very legibly—and the forethought of those who write on but one side of the paper is appreciated very much. A stamped envelope should be enclosed when reply is desired.

**When ordering articles advertised in Vogue it will save time to write to the shops direct; but do not hesitate, if it seems better to let Vogue buy for you any articles advertised in its pages, as well as articles editorially mentioned.**

VOGUE SHOPPING SERVICE

443 FOURTH AVENUE NEW YORK CITY

**Typical Summer Shoes**

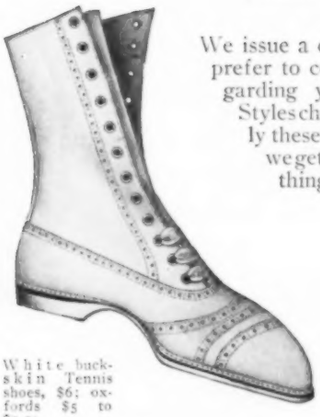
White and light. The influence of the modern dance is seen in light, flexible soles and close-fitting, dainty uppers.

White buckskin, dull calf and patent leather, $5—high heels same price.

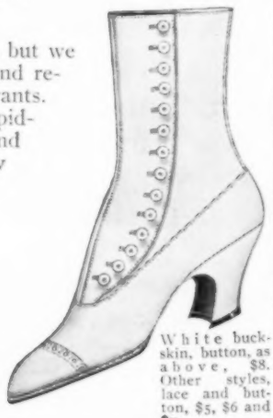
White buckskin, $5 to $8—tan and black and patent leathers, $4 to $8.

Andrew Alexander
548 Fifth Avenue
New York

We issue a catalog, but we prefer to correspond regarding your wants. Styles change rapidly these days, and we get the new things first.



White buckskin Tennis shoes, $6; oxfords $5 to $7.50.



White buckskin, button, as above, $8. Other styles, lace and button, $5, $6 and $7.

DORIC HOOK & EYE
TRADE MARK REG. U.S. PAT. OFF.
Pat. Feb. 11 1908
24 Hooks 24 Eyes On Each Card
The Kind That's Flat
An absolutely perfect dress fastening! Flattest dress fastening made. No other hook and eye or fastener as good, or anywhere near as good. We can prove it! Sizes 0, 1, 2, 3 and 4—black and white. We'll send a regular 10c card on receipt of a 2c stamp and name of good dressmaker. State size and color desired.
Write us *today*.
Sterling Pin Co. Derby, Conn.

Burby
534 Fifth Avenue New York
28 Rue D'Hauteville, Paris
The exquisite styles of the French Summer modes await your inspection.
*Agents for Burbyotte, the non-inflammable and stainless glue—indispensable to all millinery workrooms. Price $1.50, in quart cans.*


# A PARISIENNE—TEMPORARILY

## The Way of the Parisian Tenant with the Butcher, the Baker, and Candlestick Maker and—the Plumber! Ah, the Plumber!

*Note:—This is the second of the two articles purposing to tell those Americans of limited means who are contemplating their first residence in Paris, how best and most economically to live there. The first article told how to find and rent an apartment and how to leave it. This article goes into such details as how, having rented the apartment, to make it comfortable with the aid of plumbers, painters, electricians, and other of the artist-artisans of Paris*

THE modern Paris apartment-house is heated. It is the heating of decades upon decades of tradition; it means that the furnace is lighted on November first, whether it be freezing in October or not, and is put out on April first, regardless of the weather. There are bathrooms, too, in the modern Paris apartment, but only in very rare cases is hot water provided for them from a central source. Instead, each bathroom has a gas water-heater within arms' reach of the tub. First one turns on the gas by a lever, then lights a small jet which emits a tongue of flame like a cigar lighter in a tobacco shop, and in less than a minute the water is heated by a mysterious system of spiral, copper tubing. Many of these gas-heaters work excellently, and, if intelligently handled, they are not at all dangerous.

### FIRST SEND FOR THE PLUMBER

Old-fashioned apartments are not heated, neither are they equipped with electric lights, nor provided with bathrooms, and it is in installing these necessities that one comes in contact with the French workman and his methods.

First, one sends for the plumber. Ah! the plumber! This important personage, who is heavily impressed with himself and his ability, presents himself, looks over the work to be done, and talks a great deal of the difficulties of accomplishing the task, and of his ability to meet those same difficulties.

"*Eh bien!* monsieur," one finally gets in edgewise, "to put in the tub, the wash-basin, and the water-heater, how much?"

"Ah, Madame!" he exclaims with a shrug, "how can I tell you now? I will study the question and send you an estimate."

"To-morrow?"

"*Mon Dieu!* Madame! It is impossible! My architect will make the estimate, and he will come and submit it to you. . . ." Here he hesitates—while he glances again over the conditions, again shrugs his shoulders, talks to himself in monosyllables, and finally comes to a thoughtful stop. Then, brightening, and with an effusive gesture of the hands—often one over his heart, he declares that he realizes that Madame is in a hurry and that his architect will submit the estimate—early next week.

### THE MAN IN YELLOW GLOVES

Some days later a man wearing yellow cotton gloves enters the apartment with the grave formality of a lawyer entrusted with the missing will in a melodrama, and presents a document composed of many pages written in a fine copper-plate hand—as neat and precise as the record book in a bank—filled with endless, minute details, and ending in an astonishingly big sum total.

Paperers, painters, gas fitters, and electricians will each submit a similar document. It is far more than an estimate, it is almost a novelette or a three-act play in length, and, without forewarning, one will accept the sum total of the estimate upon the spot, and this once done, payment will have to be made. It is, therefore, a great mistake to accept the estimate without due and prolonged consideration, for it is generally nearly one third more than the work is worth.

The way to deal with contractors in Paris is to select paper, tub, gas fittings, and so forth, and order the work to be done, remembering specifically to forget to ask the price. The work is done rather slowly, unless the workmen are watched, but it is, nevertheless, done well. The French are conscientious workmen; they build slow, but they build well, and with a care in regard to details which is rarely known in America. Even the plumber considers himself an artist, and he usually is. The electrician often wears his hair long; he dresses in corduroys and adds, as a last touch, a flamboyant black cravat. He somehow considers himself a scientist—often close to a savant in his line.

### USUALLY "OUT TO LUNCH"

French workmen always arrive late in the morning—leave at ten o'clock for a glass of wine and a bite to eat, leave again at eleven thirty for their lunch, and remain, chatting over their cigarettes and coffee, for an hour. At four o'clock they again depart for a glass of wine and something to eat, and the day ends at six. Many of the workmen have fine voices, and much singing, talking, and whistling goes on during working hours. The workmen joke each other, pass compliments to the maids, and if left alone, often indulge in a little game of cards. When the work is finally finished, the workmen expect a fee which usually varies from sixty cents to a dollar each.

One does not ask for bills; they come in due time—three or four months after the work is completed, for there is always a year in which to pay them. As a preliminary to their payment a man comes and measures carefully how many square meters of painting have been done—he takes off his gloves to do it—and how many square meters of paper have been glued. Another man comes to verify the measures taken by the first man.

(*Continued on page* 116)

# A Husband's Story

*"I had a conception of what my wife would be like, and oddly enough my ideal wife was the counterpart of the girl at home."*

*"And oddly too, the girl, to whom I never spoke of sentiment, is the only woman of whom my wife was ever seriously jealous."*

"IT was the night of our silver wedding. 'Jim', said my wife, her voice a little tense, 'Jim—if you had it to do all over, would you?' "

*A Husband's Story* is the answer—the answer of a husband who dares to tell the truth. It's the man's side of the case, the side that isn't told. Incidentally, it is a revelation of the masculine, and a powerful argument for matrimony. In the May American Magazine there's a chapter of it—published anonymously. When you've read it you'll understand why.

## GEORGE FITCH

George Fitch said there were a hundred automobiles in Homeburg. Then he admits he was wrong. "There are ninety-nine automobiles and one car. The Payleys own the car. They bought it in New York with a chauffeur thrown in, and they have been under his thumb ever since. He's the one chauffeur in captivity in Homeburg." *The Auto Game in Homeburg* is Fitch at his very best. If you own a car—or an automobile, or a machine—read it, and rejoice.

## BAMBY

Every now and then a story comes along, so sparkling, so fresh and smiling and springlike, that you gather to yourself a bit of its sunshine and shed it on the world about in pure gladness. *Bamby* is that kind. If you would be thrilled and bewitched; if you are grumpy or bored or tired o' life and blue; if you would laugh and cry and fall in love (really, for once!) and live—Read *Bamby. Meet Bamby!* Take her home in your pocket. She's in—

*The May Number of The*

# American Magazine

**Isn't this a really *charming* model? Made of our new Cellcloth—a fabric like tricot, only it doesn't stretch. In white or dainty pink. Nearly boneless; and those elastic gores are wonderfully easy. You will gladly pay the price—$10.00. Sold in most good places. Let us send you a *complete* Smart Set Catalogue, showing all the styles.**

**SMART SET CORSET CO. 120 East 16th Street, New York**

SUMMER STYLES

Established Over 30 Years

*Hand Made*

*Choicest materials and capable handwork produce our quality of footwear. The new summer models invite your attention.*

Frank Brothers THE FIFTH AVENUE BOOT SHOP

224 Fifth Avenue (Between 26th and 27th Sts.) New York

*Exhibit Shops:* Chicago, 724 So. Michigan Avenue. Pittsburg, Jenkins Arcade. New Haven, 982 Chapel Street.

*We have no agencies—Our shoes are sold only in our own shops.*


# A PARISIENNE—TEMPORARILY

(*Continued from page* 114)

and finally one receives a series of the most amazing documents — the bill. There are big sheets of foolscap paper, often fifteen or twenty of them. One's name is written in round-hand on top, and the headlines are done in back-hand—the bill is altogether an imposing affair to look upon and a most astonishing account to read. The narrative of simply putting up a pipe for a gas fixture, taken from one of my own bills, reads word for word as follows:

| | |
|---|---|
| For turning off the gas meter | 0. francs, 25 centimes (5 cents) |
| For unscrewing and taking away the pulley piece | 0.30 centimes |
| For taking away a gas pipe joint | 0.17 " |
| For unsoldering the aforesaid joint | 0.22 " |
| For taking off a gas bracket | 0.03 " |
| For filling in the hole made by the gas bracket | 0.04 " |
| To put back the bracket | 0.31 " |
| For furnishing nails to put back the bracket | 0.23 " |
| For making holes in the bracket for nails | 0.26 " |
| For taking away a gas pipe | 0.30 " |
| Putting back the gas pipe | 0.50 " |
| For hooks to hold gas pipe and putting in the hooks | 0.13 " |
| Starting the gas meter for trial | 0.25 " |

So the statement goes on for many pages, amounting to a total, let us say, of fifty francs (ten dollars).

When all the bills have come in, an architect is sent for, who in turn sends a "*vérificateur*." The "*vérificateur*" is a man whose sole duty it is to correct the bills that are always made, say twenty per cent., higher than they ought to be, as the contractors know they will be cut down. Every year a regular price is given out by the Builders' Association as to the cost of everything—from a square meter of paint to the putting up of a foot of piping—and there is no disputing these prices; they have been issued by the Builders' Association, and they are legal. It is the business of the *vérificateur* to know these prices, and he is an expert at knowing them.

### RED-INKING THE BILL

If the work which has been done is important, the *vérificateur* calls the head man of the house who contracted to do it to the spot where the work was done and goes carefully over what has been done by each workman. If the work is unimportant the *vérificateur* does not even see it, but with red ink he underscores each item and corrects the price, cutting here one centime, here seven, or there some francs. Next to the total amount given by the painter he puts in red ink, "Settlement=So Much," with the name of the architect. In this way the bill is often reduced from twenty to thirty or forty per cent., according to the dishonesty of the contractor. If the tenant is a stranger, who has no idea a *vérificateur* can be called, the contractor does not hesitate to take advantage of his ignorance.

When the verified bills are returned from the architect, one writes to the firms that have been dealt with, saying, for example, as follows: "Your bill of October 5, amounting to 900 francs, has been adjudged by the architect to be 560 francs. If you accept this, please call and receive payment on such and such a date." They always accept; no one dares dispute the figures of the architect, who receives for his fee five per cent. of the price he estimates the work to be worth. This law applies to all kinds of work except that of upholsterers, who are exempt from *vérification*.

Everywhere in Paris a tenant has to furnish gas and electric fixtures, which are taken away when he leaves; gas pipes papered over or painted belong to the house; unpapered or unpainted they belong to the tenant.

If the tenant puts in a bathroom, she furnishes everything—tub, basins, faucets, and so forth—which belong to her when she leaves. Should the proprietor allow her to put in a bathroom, or any other improvement, then it may be left when the lease is up, but if anything is put in without the consent of the proprietor it must be taken out and the apartment restored to its original condition ere she departs.

### A BATHROOM IS A WHITE ELEPHANT

In a small apartment in the Latin Quarter, I had a bathroom installed in a little washroom. The thing was compact, and well done, yet my landlord, who was practical, said to me when I was leaving, "Madame, most tenants won't care for the bathroom. They will prefer space, but if your successor wishes to keep it, then I will allow you to leave it. If he doesn't I must ask you to take everything away, and put the room as it was before, without pipes."

I then asked the janitor to write to the next tenant who had taken my apartment to come and see me. He came. He was to be married, and was to move in with his bride. He was employed by the gas company, wore a pale blond beard, a dull silk hat, checked trousers, tan shoes, and yellow cotton gloves, and was most polite.

"Monsieur," I said, "it is about the bathroom; I have installed it myself, but rather than take everything away I will let you have it for very little."

"Ah Madame!" he declared, opening wide his arms, "what would we do with it?"

"Bathe," I meekly suggested.

"Oh!" he exclaimed. "Of course, one might, but bathing is sometimes dangerous, and it is giving up room for a thing one uses rarely. . . ."

"Maybe your fiancée might like it," I ventured.

"I don't think so," he answered in an offended tone, as though I had suggested that his fiancée was eccentric. "However, I will ask her, and let you know, Madame."

The outcome was that they consented to let it remain for nothing if I would leave the apartment before the fifteenth of the month, thus permitting them to be married sooner. When a great doctor told me afterwards that from accurate statistics they average in France one bath a year for each person, I readily believed him.

### ACQUIRING THE BARGAINING HABIT

Once the apartment is rented and decorated there comes the question of furnishing it. If one intends to remain in Paris a long time, or to take the furniture away upon leaving, it is worth while buying new or fine old furniture. Either of these types of furniture is, of course, expensive, but most strangers who come to Paris to live—among these are many artists and students who do not intend to stay more than one, two, or three years—wish to furnish a little apartment as inexpensively as possible. To ac-

(*Continued on page* 118)

# Gebrüder Mosse

By Appointment to Her Majesty the Empress of Germany

Founded 1865

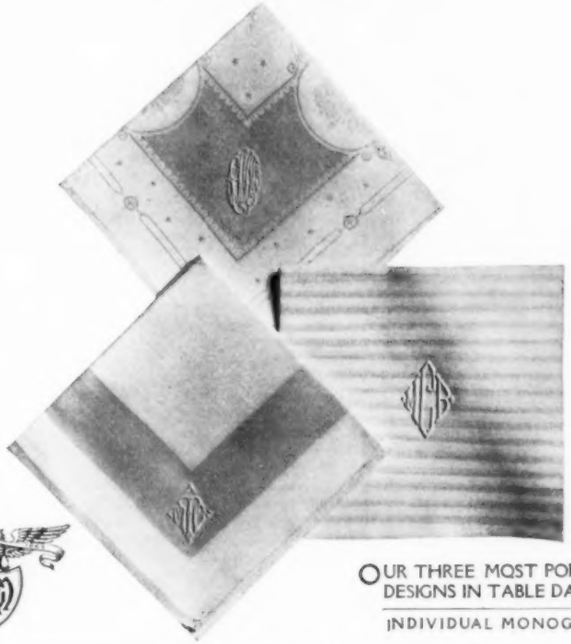
No. 19 West 45th Street Near 5th Ave. New York

BERLIN: 47-48 Jaegerstrasse

A Feature:
TROUSSEAUX
Forwarded on Approval

## LINENS OF THE HIGHEST TYPE

Of Lasting Quality and Beauty



OUR THREE MOST POPULAR DESIGNS IN TABLE DAMASK

INDIVIDUAL MONOGRAMS

PRESENTING

¶ NEW DESIGNS FOR THE COUNTRY HOUSE
COMBINING EFFECTIVENESS WITH SERVICEABILITY

Early Summer 1914

## CHILDREN'S DRESSES

(From Infancy to the Age of Four)

FOR THE COUNTRY AND SHORE

PLAY FROCKS ROMPERS
COATS HATS CAPS

Distinctive Styles
Finest Hand-work

¶ LAYETTES and NURSERY FURNISHINGS

# Our Latest Models for Spring and Early Summer

Show a different touch, not noticeably so—but yet different, so that they give you an individuality. Heretofore it has been more the Paris fashions alone—now it shows those petite finishing touches on the frock which truly make it. It's more individual—seems to be for you and you alone.

These model gowns—latest models, too, mind you—cost you just one-half the actual value. In other words, you can buy two gowns from us for the same price it would cost you for one alone elsewhere. And you get only originals.

## Prices $25 to $125

*So many ask for catalogs. We have none, as no two gowns are alike. You should call and see them for yourself—even try them on.*

# MAXON

*Established 1899.*

**MODEL GOWNS**

*No two of which are alike*

**1552 BROADWAY AT 46th ST., N.Y.**

$5

MASTER Shoe Builders — SHOE CRAFT — SHOE CRAFT Shop

Each "ShoeCraft" shoe is an attainment. Style values are carefully sifted thru the screen of "ShoeCraft" discrimination, resulting in an undeniably smart mode—*a "ShoeCraft" Mode.*

*This pump may be had in Dull Smooth Calf or Patent Calf. It is built by hand. The heel seat is slender and grips the heel snugly.*

Order by mail (Parcels Post Prepaid) and you will be as faultlessly fitted as in the shop. This is guaranteed. Booklet "V."

**SHOE CRAFT SHOP 27 West 38th St., New York**

Telephone, Greeley 16 — West of Fifth Avenue

# —and now it is the "Hip Belt Corset"

*MME. LILLI is the Originator of the famous BONELESS CORSET. She invites inquiries concerning her new features in corset construction for Spring and Summer, 1914.*

for slim figures. Cool and most comfortable for warm weather, because made practically without boning of a very thin silk and linen, hand-knitted fabric, instead of webbing. The HIP BELT CORSET shapes the waist and confines the hips to conform with the newer and more curved figure. Buttons in front; in white and pink. To be had only of

*Mme. Rose Lilli*

*Brochure on Request*

15 WEST 45th STREET NEW YORK
Phone 2818 Bryant
Paris Narragansett Pier

# Reduce Your Flesh

Wear my famous Rubber Garments a few hours a day, and your superfluous Flesh will positively disappear.

**DR. WALTER'S FAMOUS**

## Rubber Garments

**FOR MEN AND WOMEN**

By inducing perspiration these garments cause the safe and speedy reduction of all unnecessary flesh. They cover the entire body or any part. They are endorsed by leading physicians.

**BUST REDUCER, $5**

Made of Dr. Walter's famous flesh-reducing rubber with coutil back.
The reducing qualities of this garment are remarkable, at the same time it gives added comfort and style.

**Neck and Chin Reducers, $3**
**Chin Reducers only, $2**

Also Union Suits, Stockings, Jackets, etc., for the purpose of reducing the flesh anywhere desired. Invaluable to those suffering from rheumatism.

**Rubber Elastic Bust Reducer, $3**

Made of dainty, white rubber webbing—delightful support with or without corsets, reducing the figure from 3 to 4 inches at once.

**Rubber Elastic Webbing "Slip-Ons," $8 up**
**Rubber Elastic Webbing "Slip-Overs" $6 up**

Write at once for further particulars.

**DR. JEANNE WALTER**
*Inventor and Patentee*

**Dept. A, 45 W. 34th Street, New York**

Philadelphia Representative: MRS. KAMMERER, 1029 Walnut St.; San Francisco Representative, ADELE MILLAR CO., 166 Geary St.; Chicago Representative, E. BURNHAM, 138 North State St.

CLEOPATRA VEIL

WITH a hint of ancient days and Eastern lands, this veil is a novelty worthy of note. On a filmy fabric of almost invisible silk is a serpent so placed as to appear on the left cheek. The effect is striking, yet refined enough for modest tastes. These veils come in many colors, with serpents either subdued or in the most brilliant, variegated red, yellow and green. This is only one of the many new

VAN RAALTE Veils

In this wonderful variety of attractive veils you will find many new creations to suit every possible occasion and please every sort of taste. Of finest silk, in thousands of patterns, Van Raalte Veils will outwear three ordinary veils. Will stretch without tearing, and wash perfectly. See them at your favorite shop. Write for our bright little book "The Witching Veil" —how to wear and care for your veils.

*For Your Protection this little white ticket is on every yard.*

VAN RAALTE MAKE

E. & Z. VAN RAALTE 100 Fifth Ave New York


# LONDON A-FLUTTER WITH TUNICS

THE rumor is that London is to be swept by an epidemic of scallops and points and rose-petaled tunics, and one could not but think there was something in this exaggerated view when one sat in the stalls of Lucile's fascinating little theatre at her opening recently and looked upon the gowns. There is, by the way, more pure enjoyment to be obtained from looking at such picked beauties, gyrating in modulated movement, after an effective entrance through soft-toned green curtains, than in listening to futurist music, and no one ever regrets turning down Scriabin for Lucile.

TUNICS, TUNICS, AND AGAIN TUNICS

The long tunic was the *pièce de résistance* of the collection, pointed and scalloped when of tulle or taffeta, and plain and flaring when of serge or cloth. Layer upon layer of white, filmy, frosty nothingness built into a tunic was in one case an excuse for calling a gown an "incarnation of snow." Each point of the many tiered tunic was touched with crystal, and nothing more exquisitely girlish could be imagined. For another pointed tunic of shaded petunia pink, white satin formed the foundation, and the belt above it showed the black and white stripes which Lucile has introduced this season, crossed by two blue bands and turned over with a touch of Metternich green at the top. The head-dress with this costume was quaint and charming and included one of the short tulle veils which are another pet vagary of to-day, in the shade of Parma violets.

A glorious Venetian costume of silver threaded brocade was worn by a statuesque brunette and dedicated to "Lazlo." Long sleeves of the brocade extended to the wrist and completed the effect of its being a veritable "picture" gown. To all the dancing frocks trailing scarfs added length of line, and gorgeous bits of color they were, suggestive of Bakst and the ballet.

Among the conspicuous novelties were the sleeveless bodices which appeared on every afternoon gown. They were well cut in from the shoulder to display a long-sleeved underblouse of chiffon of the same color. Of course, these are a welcome concession to the eye, for with the sleeveless evening frock so much in favor, it is necessary to preserve the same narrow shoulder-line during the day, if the impression made is to be consistent.

WOMAN ACHIEVES EQUAL POCKETS

All the serge tailored suits displayed the manly pocket, and aroused enthusiasm over a new sort of convenience. When she can rattle loose change with the ease and nonchalance of her brother, woman will surely feel she has at last come into her own.

Miss Ina Claire was one of the most eager spectators at this display of gowns, and consulted earnestly with her pretty mother. They both seemed impressed with the charms of a blue-gray shot taffeta coat and skirt. It is Lucile who is responsible for the gowns of this popular American girl who has so endeared herself to the hearts of London musical comedy devotees.

# A PARISIENNE—TEMPORARILY

(*Continued from page* 116)

complish this end two things may be done. All furniture, except bedding, of course, can be rented of the so-called antique shops, or if there is time to hunt among the little, real, out-of-the-way antique shops, charming pieces of furniture may be bought for little money; far less, in fact, than must be paid for plain, new whitewood pieces. While a plain, new kitchen cupboard will cost at least $30, a beautiful, old, solid, dark-oak Normandy armoire, carved and with steel or brass hinges, may be purchased for $20. However, it takes time and patience to acquire that habit—unknown in America —the bargaining habit. A dealer in antiques never expects to receive the price he asks, and what a surprised man he would be if he did receive it!

He asks, let us say, two hundred francs for a table. One offers him one hundred and twenty, although willing to pay one hundred and fifty. "Ah!" he exclaims, "Madame is laughing surely. I would lose on it. It cost me one hundred and eighty francs. I sell it as cheap as two hundred because I need the room in my store."

LINGER DIPLOMATICALLY AT THE DOOR

One must let him talk, and finally, when there is a chance to put in a word, may reply, "I understand very well, but that is all I can pay. It is too bad. I will try elsewhere to find something cheaper." Then one should turn to go, but not too quickly, stopping rather to admire this and that on the way to the door, with many a "Thank you, monsieur." As one turns an indifferent back and rattles the handle of the door, a voice says, "Well, if Madame will give me one hundred and eighty francs I will sacrifice all ideas of profit to get the room."

"I am sorry," must be the quiet answer, "it is more than I wish to pay."

Then comes much praise of the table, its quality, its solidity, its beauty.

"Yes, I know," is the proper reply, as one opens the door, "but I must try to find one more to my price."

IN FRIENDSHIP FOR MADAME

Nine times out of ten the dealer steps out in the street and declares with such sincerity that it sounds almost true, "I can not bear to have Madame go without that table. It would really pain me to feel that Madame would miss such a splendid opportunity. I would truly feel deeply disappointed to think Madame would have to buy a cheap table, so let us halve the difference and it is yours."

One agrees and gives the address, but never pays until the purchase is received in good condition, repaired or polished, as the case may be. After a while the shopper grows hardened to the wiles of French tradespeople. Bargaining is an annoying process, but it must be gone through with, unless one prefers to be cheated. So with a little time and patience an apartment may be furnished as Parisians furnish theirs, most attractively and for comparatively little money.

JEANNE CONSTENTIN

# O-G VASSAR TIE

## $5

(*With Buckle*)

## O-G SPRING CREATION

(*A dainty, recherche model*)

The O-G Vassar Tie comes in patent colt, with black brocaded top, light weight turned soles, and the extremely popular new Spanish heel.

SENT ANYWHERE IN THE UNITED STATES, PREPAID, UPON RECEIPT OF PRICE. MONEY REFUNDED IF NOT SATISFACTORY.

Write today for the "BOOK OF THE O-G BOOTERIES," showing O-G styles for spring and summer, 1914—FREE UPON REQUEST.

O'CONNOR & GOLDBERG
*MAIL ORDER ADDRESS:*
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# *Columbia Corsets*

Our Fashion Book, an Ideal Shopping Place, presents the latest creations in greater number than will be seen in any corset store; and all sales are made under a guarantee of complete satisfaction.

Style 330. Semi-Boneless. Body cloth French Coutille. Sizes 19 to 30 waist. Price $3.50 per pair. Charges Prepaid.

Style No. 9. Tango (Corset Hip Confiner). No bones. Has elastic inserts at top. Not to be worn above waistline. Sizes 34-36-38-40-42 hip. Price $3.00 per pair. Charges Prepaid.

COLUMBIA CORSETS

Both boned and boneless, in a variety of models for all requirements. Corset Fashion Book FREE upon application.

**COLUMBIA CORSET COMPANY**

**44 Lagrange Street** **Worcester, Mass.**

## The Superb April Gardening Guide Free

If you are going to spend $25 or $100 on your garden this spring—wouldn't it be true economy to spend a mere fraction of this sum in avoiding possible mistakes?

The growing of fruits, flowers, and vegetables is no longer a happy-go-lucky, hit-or-miss affair. Season after season has reduced it to a science.

We would like to introduce to you a consulting expert whose friendly voice and charming exterior will be sure to please you—and who speaks with the voice of experience—

# House & Garden

***The Magazine Beautiful of the Indoors —and Outdoors***

This beautifully illustrated magazine has four big special numbers—and the Gardening Guide issued in April is the best of all, so far as the man and woman who delve in the soil are concerned. It is chockfull of the timeliest suggestions and authoritative articles on outdoor work. In fact, *each month* considers its own season's problems—and the house is no less carefully discussed than its grounds.

We know you will like this inspiring magazine the moment you see it—therefore our

### Special Spring Offer

HOUSE & GARDEN is regularly 25 cents a copy, $3 a year—but if you will sign and return this coupon to us, with One Dollar, we will give you the April Gardening Guide free, and enter your name for five months thereafter, or six months in all—taking you clear through the summer season.

**McBRIDE, NAST & CO.**
**Union Square New York**

V2

**McBRIDE, NAST & CO.**
**Union Square, New York**

I enclose $1.00. Please send me the April Gardening Guide of HOUSE & GARDEN and enter my name for 5 months following.

*Name* .....

*Address* .....

.....

*Just what I have always wanted*

*Wrote a well known New York society matron.*

You, too, will be delighted with the Week End Box shown at the right.

## Massage Does Not Rejuvenate the Skin

**Arden Salon Treatments**

are distinctly different from massage treatments. The tissues are not vigorously rubbed into a false state of excitement, but the very efficacious Arden Preparations are gently infused into the skin and muscles, filling out all hollows, removing all lines from the face and forehead, cleansing the epidermis of pimples, blackheads and blemishes and gradually bringing about a natural, healthy color, with no puffiness or fat to sag or make the complexion oily. **Treatments are $2; less by the series.**

**Poudre de Lilac**, delicate, mauve-tinted powder, for evening use, $2.50.

**Bathodomes**, a fragrant soap, in pale pink; June Geranium scented. 6 for $1.

**Vantie Cream for Shiny Noses** removes all oil and grease and makes powder adhere. In small containers, for bag or purse, 50c.

## Week-End Box

**In Pink Japanned Metal Box, for.....$3**

**This Box Contains:**

ARDENA SKIN-TONIC, a matchless astringent for making firm and youthful the flesh and tissues of the face. VENETIAN CLEANSING CREAM, a thorough cleanser needed by every skin for keeping the pores cleansed, and the skin in a sanitary condition. VENETIAN VELVA CREAM, an ideal refining cream, rich and nourishing; makes the skin of satiny texture. VENETIAN PORE CREAM, closes enlarged pores (after being thoroughly cleansed out with Cleansing Cream) and makes the coarsest skin smooth and fine. Box also contains these 4 FREE samples, as follows: VENETIAN ROSE COLOR, VENETIAN MUSCLE OIL, VENETIAN FLOWER POWDER, VENETIAN LILLE LOTION.

**Preparations Sent Upon Receipt of Cheque. Please Include Postage.**

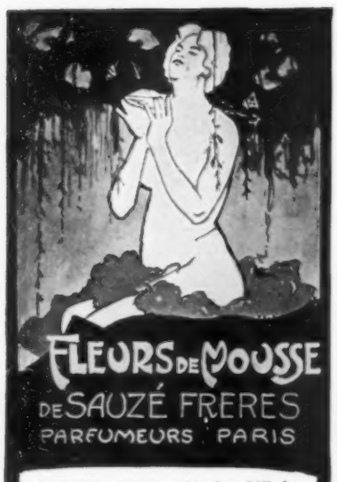
**Write for the book, "The Quest of the Beautiful."**

# *Elizabeth Arden*

509 Fifth Avenue Suite 44 New York

BRANCH SALON, 1209 Connecticut Ave., Washington, D. C.

*STERN BROTHERS, New York, now have for sale all of the various ARDEN Preparations. In view of the constantly increasing demand for her exclusive productions, Elizabeth Arden has deemed it advisable, for the convenience of her patrons, to place them on sale, at this, one of New York's leading shops, where they may hereafter be purchased at the same prices prevailing at her Salon D'Oro, at 509 Fifth Avenue.*




THE choicest gift for Milady is the delightful new Perfume, *Fleurs de Mousse*. It breathes the very spirit of Spring—recalls nature's perfect blending of the scent of violets, cyclamen and lilies of the valley amid moss grown rocks. *Fleurs de Mousse* is the favorite of women who appreciate a wonderfully rare attainment of the perfumer's art. For the woman who prefers the scent of Laurel, with its suggestion of the freshness and beauty of the evergreen, one can select nothing more acceptable than the *Derniere Creation* of Sauzé Frères—*Parfum Lauris*.

Sold by Leading Drug and Department Stores

**If not sold by your Dealer send 15c for a dainty bottle of either Perfume, or 25c for both in an artistic package.**

*Upon request a sachet-card for the handbag will be sent with the compliments of*

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SAUZÉ FRÈRES - Paris, France



GAUMER

*"Gaumer lighting everywhere follows the evening glow"*

08719, for Hall, Den or Living Room

YOU take no chances when you buy Gaumer Lighting Fixtures. You buy a *certainty* — the newest styles, most graceful designs, and a finish that is positively ***guaranteed against deterioration.***

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are made by art-craftsmen—acknowledged authorities in their field. *Beauty, strength* and *durability*.—these three essentials must go into every Gaumer Fixture.

Ask your dealer about the Gaumer finish and the ***Guarantee Tag*** which accompanies every purchase. It entitles you to have any indoor fixture ***refinished without charge*** should it become discolored or impaired.

Our new booklet showing latest designs mailed free on request.

**Address Dept. H**

**JOHN L. GAUMER CO.**
**22d and Wood Streets, Philadelphia**

LIGHTING FIXTURES


# SEEN *in the* SHOPS

*(Continued from page 64)*

*Striped either one or two ways is a silk blouse with a stiff, white, laundered, linen collar for* $10.75

*A blouse with sleeves divided between allegiance to frills and a desire for organdy cuffs;* $6.95

*Note:—Addresses of shops will be furnished on request, or Vogue will buy for you without charge. Address Vogue Shopping Service, 443 Fourth Ave.*

*Appropriate for tennis wear is a blouse of tub silk, sportsmanlike in its severity. Price,* $3.95

by the blouse sketched at the upper right of page 64. Ordinarily a blouse priced as low as this one is a careless copy in poor materials of a more expensive model, but this simple blouse is of a good quality of voile, and is hemstitched, and finished with white bone buttons. It is well-cut and well-finished, and the model is one that is selling in many shops at several times the price of the copy illustrated.

A TRINITY OF WAISTS

A smart silk blouse is shown at the upper left of this page. It is made of either striped or cross-barred silk, and has one of the new, white linen collars, hand-fagoted, and stiffly laundered. The hand-fagoting is a clever touch, for if the collar were fagoted by machine the blouse would undoubtedly be noticeably cheapened; so original, imported collars have been used on the blouses made here in America. The tie is of black moire silk, and the collar may be worn either as shown in the large drawing or in the small one at the right of it.

A charming blouse model is the soft one illustrated at the upper right. This is of a new, delightfully fine, imported voile which is made in the loveliest of shades, in rose, tango, emerald, maize, flesh pink, and in white. The exquisitely fine collar and cuffs, and the little chemisette are of organdy, and the top collar and the cuffs are delicately embroidered. The line of the yoke and, in fact, the entire design of the blouse, are quite unusual and very attractive.

For general morning, tennis, or similar wear the blouse shown in the middle of the page would be difficult to improve upon. It is of an excellent quality of white Japanese tub silk and is finished with hemstitching.

A PRACTICAL NOVELTY

Quite a novel idea, and a sensible one as well, is shown in the clothes protector illustrated in the middle of page 64. It may be made of any material, but as shown here it is of cretonne. In the top and bottom are straight rods of wood, and between these are two rows of camphor balls enclosed in wire netting. The protector is closed down the front. There is space between the two covers for at least two garments. Not only is such a protector ideal for hanging away winter clothes and furs, but it is also excellent, minus the camphor, for protecting gowns and suits.

***No. 104***
White linen oxford tie embroidered in blue floss and laced with blue ribbon.
***Price $16.00.***

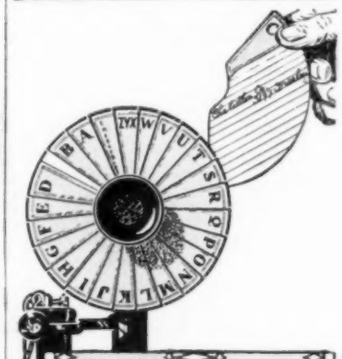
**Individuality in Footwear**
***Style - Quality - Comfort***

SMART SHOES made to your order to harmonize with your gown, your hat, or your wrap.

*Write for Catalogue V showing over 50 exclusive and attractive models.*

E. HAYES
*Ladies' Custom Shoes*
**9-11 West 29th St. New York**

***No. 105***
**Spider Slipper**
Beaded and buckled on both sides. Made of Suede or Kid. Louis XV heel.
***Price $16.00.***

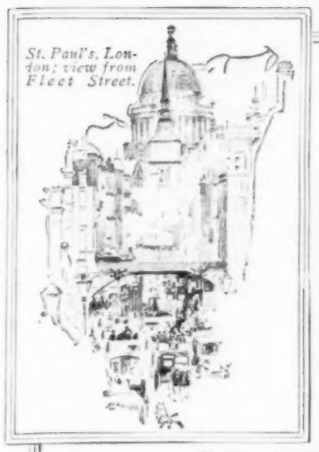


**UNIQUE NOVELTIES**
**Dance Prizes, Bridge Prizes, Wedding Gifts**

**The above illustration shows our patented rotary list for telephones, an instantaneous directory invaluable to all telephone users. Leather, leatherette or silk—$1.00 to $5.75.**

**This is only one of the many examples of unusual craftsmanship that you will find exclusively in our shop.**

**Chatillon Co., Inc.**
**Jewelers & Silversmiths**
**17 W. 38th Street, New York**


St. Paul's, London; view from Fleet Street.

# Going Abroad?

Baggage question with its attendant trouble, worry and expense bothering you? Thinking of travel ruined clothes? Let us take that load off your mind.

Our steamer wardrobe trunk especially built for such travel will do it. Used everywhere by extensive travelers and enthusiastically endorsed as "The only practical steamer wardrobe."

## HARTMANN
## Steamer Wardrobe Trunks

Are especially built for steamer travel. Built light and strong. Small enough to be placed under the berth. Large enough to carry sufficient clothing for an extended trip abroad. Handy and complete. A place for everything. Everything in its place. Look at this trunk today.

***On sale at leading trunk and department stores. Attractive booklet, with name of nearest dealer, upon request***

**THE HARTMANN TRUNK COMPANY**
**CHICAGO RACINE NEW YORK (Inc.)**

***Manufacturers also of the Hartmann RITE-HITE Wardrobe Trunk***

Licensed Manufacturers in Canada:—The M. Langmuir Company of Toronto, Limited.

Patented in U. S. and foreign countries

**Ovida**
## Reducing Brassiere

***Immediate Reductions***

## 2 to 4 Inches

**36** bust to **34** **44** bust to **41**
**38** bust to **36** **46** bust to **42**
**40** bust to **37** **48** bust to **44**
**42** bust to **39** **50** bust to **46**

Constructed of **Elastricot**, a specially woven elastic fabric of exceptional softness and flexibility and scientifically contoured to Nature's model, **the Ovida** is the acme of Style, Comfort and Hygiene.

Made in all styles for all figures and all occasions, with or without shoulder straps. The Trade Mark **Ovida** is a guarantee of style, quality and fit. INSIST upon the **Ovida**.

**Sold at Leading Stores**

**Ask YOUR OWN DEALER to order an *Ovida* for YOUR approval. You will realize the very first minute you put it on that it is the most ideal FIGURE SHAPING and HEALTH MAKING GARMENT ever invented.**

*Illustrated Style Book H — Mailed FREE*

**Ovida Company**
**15-17 West 38th Street New York**

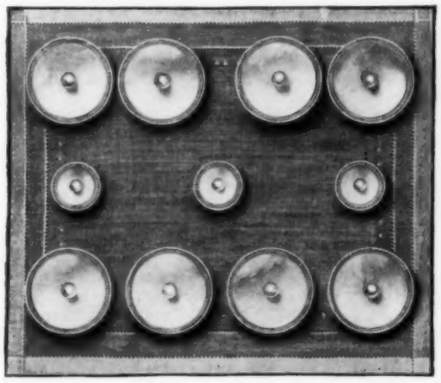


## WITH MUSHROOM SHIRTS

as well as with stiff bosom shirts, for dress or semi-dress occasions, correct dressers wear

## Krementz Bodkin-Clutch Studs and Vest Buttons

*(With Cuff Links to Match)*



Simplest in action of any studs made. A bodkin that *goes in like a needle;* is turned flatwise and *holds like an anchor* till you're ready to release it. No loose parts, spiral springs, hollow tubes or hinge joints to cause bother.

*Perfection in design and workmanship characterizes every production of the Krementz factory—the largest in the world devoted exclusively to the production of fine jewelry.*

*Ask any jeweler to show you the Krementz Dress Sets, or write for booklet.*

**KREMENTZ & CO., 28 Chestnut St., Newark, N. J.**

***Makers of the Famous Krements Collar Button***



## FOR GOOD HAIR

**The Duchess of Marlborough Recommends**

## Mrs MASON'S Old English HAIR TONIC

This is the Hair Tonic used by Kate Seaton Mason, the noted English Hair Specialist, in treating the hair of the Vanderbilt family, Duchess of Marlborough, Mme. Melba and the leading society women of New York, London and Paris, who testify to its superiority for thin, falling, weak, brittle, splitting, and dead-looking, lustreless hair.

**and**

**Mrs. Mason's Old English**
## SHAMPOO CREAM

**Makes Hair Look Twice as Thick as It Really Is—Soft, Fluffy Lustrous**

This pure antiseptic shampoo, made from tonic, cleansing herbs, is unequalled to cleanse and invigorate the hair and scalp, remove dandruff, dust, excess oil, irritation, and together with the Hair Tonic makes a complete treatment that insures perfect hair and scalp health.

**Hair Tonic, $1.00 Shampoo Cream, 25c. a tube—enough for several shampoos**

At Drug & Dept. Stores or sent postpaid. Send 2c. for Mrs. Mason's Book, "The Hair and How to Preserve It," containing autograph letters from famous women. Also a trial tube of Shampoo Cream.

**THE PAXTON TOILET CO., BOSTON, MASS.**

## *The Lure of the Dance*

Never before has the dance taken such a profound hold on popular favor.

And never before has the dancer been called upon for so much suppleness — grace — freedom.

**BIEN JOLIE**
**GRECIAN-TRECO**
**CORSETS**

through their delightfully soft, knitted texture, absence of boning, and scientific design, meet the demand for corset pliancy, yielding to every slightest body sway or pose.

And the style correctness and fit of the Bien Jolie Corsets have been highly endorsed by Paul Poiret, the French fashion authority.

See the Grecian-Treco for yourself, in the model suited for your particular figure. In many handsome styles, $5, $7.50, $10 to $40. Front lacing, $7.50 up.

**The Bien Jolie Brassieres,** in many dainty and lacy creations, transmit an effect of blended grace and aid the becoming fit of every gown. For all figures, 50c. to $15.

*Write, giving dealer's name, for Style Booklets.*

**BENJAMIN & JOHNES**
**60 Bank St., Newark, N. J.**

# ANSWERS *to* CORRESPONDENTS

VOGUE invites questions on dress, social conventions, etiquette, entertaining, household decoration, schools, and the shops. Any reader may have an answer on these and similar topics; Vogue stands ready to fill the rôle of an authoritative, friendly adviser.

Because fashion is so variable, and depends so much on *who* you are and *where* you are, it is always better to secure a reliable answer to each problem than to run the risk of making a mistake. Before asking Vogue, please read carefully the following rules:

(1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed, stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer will be published in Vogue at its convenience, without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee, $2.

(A) The right to decline to answer is in all cases reserved to Vogue.

(B) The writer's full name and address must accompany all questions asked of Vogue.

(C) A self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

(D) Correspondents will please observe carefully the rule of writing on one side of their letter-paper only.

### WHAT A MAN SHOULD WEAR

MR. C. L. H.:—May I ask you to state for me the correct dress for all ordinary occasions?

Ans.—In the morning, a man should wear a sack coat, waistcoat, and trousers of either light or heavy-weight material according to the season—cheviots, serges, flannels, and so forth—high turnover collar, dark four-in-hand tie, black or tan boots, tan or gray gloves, derby or dark brown felt hat.

In the afternoon, he should wear a black cutaway coat and waistcoat (a waistcoat with a narrow white piqué edging) with dark gray-striped trousers, dark four-in-hand tie, gray castor gloves, black boots—preferably patent leather—dark overcoat, silk hat, and walking-stick. This costume may be worn at the most ceremonious afternoon function. In fact, it is the accepted form of dress even for a bridegroom.

In the evening, a man should wear a dress coat and trousers of black worsted, with white piqué, three-button waistcoat, full-bosomed white linen shirt with pearl studs, wing collar, plain white bow tie, black silk or lisle socks, patent leather pumps, dark overcoat, silk hat, gray suède gloves outdoors, and white gloves indoors. He should avoid plaited shirts, gray ties and waistcoats, colored socks, kid shoes, fold collars, opera hats, and fancy handkerchiefs. Absolute simplicity is the sign of good taste.

### FOR A "BAL MASQUE"

MRS. G. P.:—Have you any attractive or unusual patterns of dominos?

Ans.—One of the newest dominos is a Pierrot costume with large, baggy trousers or divided skirt, tunic, and pointed cap. In this one can be disguised and yet cover a frock and coiffure without damage.

These costumes are made in black, white, or any color of satin that fancy dictates, and are usually covered with designs of stars, moons, and so forth, cut in a contrasting shade of paper and pasted on. The mask usually matches the paper designs.

We should be very pleased to cut such a pattern if you wish it and will send your measurements.

### A CHARITY BALL

MRS. F. R. S.:—Will you kindly give me suggestions for a charity ball to be given by a chapter of the D. A. R.?

Ans.—Just now as costume balls are much in favor, it is a simple matter to get up a successful charity ball. At present it is the fashion in such balls to have all the costumes of the same period.

An attractive and novel way of opening a ball of this sort is to have professional dancers enter in sedan chairs or gondolas and dance the first dance by themselves. Such a feature could, moreover, be advantageously advertised.

### P. P. C. CARDS

MRS. O. D. H.:—When one is about to leave a city to make her home elsewhere is it customary to send P. P. C. cards for herself and her husband?

Ans.—When friends have entertained one, it is courteous to make farewell calls to explain that one is going away, and to extend the hospitality of the future home in case these friends are in that part of the world at any time.

To those with whom one has only a calling acquaintance, it is customary to send P. P. C. cards, with the personal cards. It is correct always to enclose one's husband's card, otherwise it is inferred that a separation is pending.

### WHITE FACING FOR A WIDOW'S HAT

MRS. E. A. W.:—Does a white crêpe facing in a widow's hat lighten the conventional first mourning?

Ans.—In England, where the rules of conventional mourning are most strictly observed, it is considered in perfect taste to wear a narrow, white crêpe hat-facing at once. In America many women wear it immediately, though others wait until after the funeral. It is used not to lighten mourning, but to distinguish the widow's hat from other mourning hats.

**Write for summer booklet —great list of splendid merchandise at popular prices.**

## May sale of lingerie

**—in which the world-girdling facilities and the loftiest standards of one of America's foremost retail institutions are given distinction by styles, varieties and values supreme in their exposition of the "best to be had."**

Illustration A—Washable chiffon organdy blouse—a tucked model, in smart design, with the new Gladstone collar; special May sale price, $5.

Illustration B—"Panthea" blouse—of handkerchief linen, in white with trimming in pastel shades; also in coral, tango, maize or copenhagen with white trimming; $3.

Illustration C—Empire princess slip; open-front model; skirt fashionably trimmed with Val. lace; top adorned with embroidery and lace; special May sale price, $1.95.

Illustration D—Corset cover and drawer combination, in waist-line model, trimmed with lace and ribbon rosette and ribbon beading; the special May sale price, $1.95.

Illustration E—Empire night dress, of fine quality nainsook; sleeves and yoke, in front and back, made of embroidery and Val. lace; ribbon rosette in front; May sale price, $1.95

# Mandel Brothers, Chicago

DREICER & Co
*Jewels*
FIFTH AVENUE at FORTY-SIXTH
NEW YORK

THE DREICER collection of rare Pearls is most important, and has just been augmented by a careful selection of the choicest gems from India. Many Pearls of exceptional lustre and orient from 20 to 60 grains—sizes almost unobtainable in any market of the world today. Necklaces perfectly matched of all sizes.

DREICER & Co
*Jewels*
FIFTH AVENUE at FORTY-SIXTH
NEW YORK

MIDDLE-WEST BRANCH
THE BLACKSTONE
CHICAGO

*The wee niece of Miss de Cordoba sits for "Her First Portrait"*

# A R T

## The List of the Year's Print Exhibitions Grows Yet Longer, and the Allied Artists of America Hold Their First Annual Exhibition

### CALENDAR OF EXHIBITIONS

**New York.**—Fine Arts Building. Spring exhibition of the National Academy of Design, until April 27. American Society of Miniature Painters, fifteenth annual exhibition, until April 27.

Goupil Galleries. Lithographs by Alexander Belleroche, until April 30.

Hahlo Galleries. Exhibition of seventy selected prints by old and modern masters, for an indefinite period.

Modernist Studios. "The Casket of Domestic Fine Art," an exhibition of what is bad taste, showing the ornate and atrocious domestic furnishings which found favor in the days of plush and wax flowers.

Montross Gallery. Exhibition of works of American painters, and a special exhibition of early Chinese paintings of the Sung, Yuan, and Ming Dynasties, from April 14 to May 1.

Municipal Gallery. First annual exhibition of the Allied Artists of America, to May 1.

New York Public Library, Print Gallery, exhibition illustrating the making of an etching, until April 30; Stuart Gallery, etchings by Frank Brangwyn, and fifteenth and sixteenth century engravings, for an indefinite period. Color etchings of New York by C. F. W. Mielzatz, illustrations and original plates by John Leech, and cartoons and illustrations by the late Sir John Tenniel, for an indefinite period.

National Arts Club. Exhibition of works by a group of western painters, until May 2.

**New Haven.**—Yale School of Fine Arts. Thirteenth annual exhibition of the New Haven Paint and Clay Club, from April 8 to 28.

**Pittsburgh.**—Carnegie Institute. International Exhibition, from April 30 to June 30.

**Washington.**—Corcoran Art Gallery. Twenty-third annual exhibition of the Society of Washington Artists.

### ART NOTES

NOT in many seasons has New York had the opportunity of enjoying so many exhibitions showing engraving in all its branches. It is not only the works of master artists of former times which have been exceptionally well represented in these exhibitions; many modern engravers also have shown what is being done in this field at the present day. Among the modern works viewed in the past month was a collection of dry-point portraits of exceptional charm and of a technique both firm and exquisitely delicate, which was shown by Miss Mathilde de Cordoba at the galleries of Goupil and Company from March 16 to April 4.

Though Spanish by descent and French in her art training, Miss de Cordoba was born in New York, and her work is already familiar to many American art lovers, as it has been exhibited here in previous years and is quite extensively represented in the splendid print collection of the Congressional Library in Washington.

#### CHILD PORTRAITS IN DRY-POINT

The exhibition at the Goupil Galleries comprised twenty-four portraits, which were nearly all portraits of children, for childhood is to Miss de Cordoba the most delightful theme for the etcher. Lady Gatty, a keen and interesting portrait, and Dowager Lady Colthurst, a work which offered proof that Miss de Cordoba's sympathetic understanding includes old age as well as childhood, were among the few grown-ups who found place among these works.

Many of the child portraits were printed in colors which were pleasingly and effectively used. "Boy Blue," the son of Sir Robert Chancellor, Governor of Mauritius, so-called from the color of

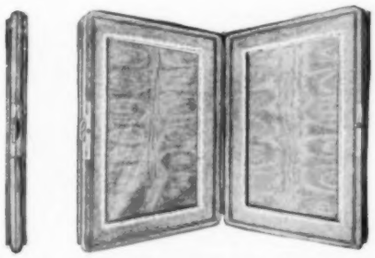
(*Continued on page* 126)

Established
In 1850

# WALTER JONES

Specialist in

PHOTOGRAPH FRAMES
MINIATURE RIMS AND CASES
TRAVELING FRAMES
WRITING TABLE REQUISITES
LEATHER OR SILK HAND BAGS
FANCY LEATHER ARTICLES



Traveling Photograph Frame

**195 & 196 Sloane Street, London, S.W.**

This season's illustrated booklet sent post free on application to International Sleeping Car Co. (**Dorland Travel Service**), 281 Fifth Avenue, New York.

# Burgesser Hats

Latest Developments
for
SPRING
and
SUMMER

which are now being shown by leading dealers throughout America, and in ENGLAND by SELFRIDGE & CO., LTD., LONDON.

Wilbur 812

*Poke bonnet of milan hemp. Upper brim of taffeta and bow of same material at back. Wreath of small buds around crown.*

Kantor 855

*Mandarin shape of Tuscan straw with satin bandeau. Satin ribbon and rose on crown and large rose at right side.*

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# A R T

(*Continued from page* 124)

his suit of Kate Greenaway cut, is an enchanting incarnation of the spirit of childish mischief—a spirit which also lurks in the eyes of "Toby, son of Lord Hylton." Master Hoag, on the other hand, is an incarnation of wide-eyed, childish seriousness. This portrait is half-length, seen against a landscape background, with a sky of soft, clear blue. The interesting balancing of light and dark, and the skill with which the texture of the hair is rendered are things worthy of note. Hair is a matter of particular interest with Miss de Cordoba, as one perceives readily from her work, and she deplores the American "Dutch cut," which clips away half her joy and covers the rest with a huge, uninteresting, ribbon bow. Two very decorative works are the portrait of Miss Jean Farquhar in most picturesque costume as the Good Fairy in "The Long-Nosed Princess" (a children's play given this winter at the home of Mrs. Benjamin Guinness), and a study of a child with a bunch of grapes, called "L'Enfant aux Raisins," framed in the tendrils of the grape-vine. This is printed in color and is the most purely decorative work in the exhibition.

*Skill in adapting the technique to the type of face represented marks "The Dutch Cap"*

The two pictures illustrated here show the remarkable range in technique, from the exquisite delicacy of lines which barely touch the plate in "The Dutch Cap," to the depth and richness of the hair, which is yet full of light, in "Her First Portrait." Miss de Cordoba will remain in New York until August, as she has many portraits under way.

LANDSCAPE ETCHINGS AND BRONZES

The exhibition at the Goupil Galleries also included twenty-five landscape etchings, printed in color, by Zella de Milhau, and thirty-one bronzes by Rembrandt Bugatti. Miss de Milhau's work shows great promise, though one feels that it has not as yet reached its full development. The bronzes of Rembrandt Bugatti, with the exception of "The Apple Woman," are all studies of animals or birds. The most striking is that representing a long line of work horses attached to a heavily loaded wagon. The moment when the animals are stopped for rest has been selected, and the relaxation of the great, strong beasts is rendered with understanding. Two elephants, a large one which gives in remarkable fashion the impression of the swaying motion of the elephant as he stands, and a small one modeled with keen insight, and a group of penguins are other bronzes worthy of note.

PAINTINGS BY ORPEN

One of the most interesting exhibitions of the past month was that of the work of William Orpen, an Englishman sometimes hailed as the successor of Sargent in the portrait field, which was held at the Knoedler Galleries from March 23 to April 4. Twenty-six works of decided originality and strength, without pose or affectation, were shown in this exhibition. The colors were fresh, clear, pleasing, and free from the monotony which marks so many one-man exhibitions. Portrait, landscape, interior, and nude study were all treated with freshness of interest and an evident pleasure in the work.

Among the finest of these works were two portraits of Lady Rocksavage, one a three-quarter-length figure with a decorative costume and background, the other, a half-length picture of absolute simplicity, with a spirited and aristocratic dignity suggesting the work of Van Dyck. A novel treatment was adopted in the portrait of Mrs. Howard St. George, which shows Mrs. St. George in a gown of the rich material which Orpen loves to paint, reclining in a gracefully relaxed pose on a sofa at the foot of a great, carved, four-post bed in a dim interior full of rich color.

"The Irish Volunteer" shows a girl of the black-haired, blue-eyed, Irish beauty type, clad in a buff and gold Irish uniform which stands out against a background of intense blue, a most skilful placing of the figure against this striking background, a telling balancing of the black hair and the black, plumed hat on the arm, and an absence of any superficial prettiness in the painting make this work as delightful as it is unusual.

(*Continued on page* 128)

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*"The Dreamer," by Edmund Tarbell of Boston, has been on view at the Montross Gallery*

## A R T

(*Continued from page* 126)

To those keenly interested in art, the vital interest shown in the formation of any new association of artists can not fail to be of moment. There is, however, justifiable ground for expecting that any new association shall stand for some definite principle which is not fully represented in bodies already in existence. If the big exhibitions are to be considered merely as sales galleries on a large scale, then any increase in the number of these exhibitions must be commendable. If, however, the important associations have in view the advancement of the art of painting and the presentation to the public of the most important works executed during the year in the various fields of painting or in accordance with the theories of various schools, it would seem that the formation of any new society should be justified by its ability to present some type of work or some theory of color, technique, or the like, not fairly represented in other exhibitions.

Such justification is not apparent in the exhibition at the Municipal Gallery by the Allied Artists of America, an association in which a large number of the members are also members of the National Academy of Design. Throughout the hundred and twenty-three works of this exhibition, it would be difficult to find one which would cause a moment's surprise if seen on the walls of the National Academy. Men whose work has long been familiar on Academy walls seem equally familiar here, and there are comparatively few canvases signed with names which have not at one time or another figured in Academy catalogues.

An idea both novel and entertaining has been carried out by the Modernist Studios, which on April 20 opened an exhibition of carefully selected horrors from the age when tidies, ball fringe, plush furniture, hand-painted pebbles, and wax flowers were among the cherished ornaments of the home. A consideration of this collection of the decorative sins of our forefathers—or mothers—should assuredly convince the most captious that no extreme of the most advanced extremist will ever equal the serene banality which overspread the English-speaking world during the reign of that good queen, Victoria of England, and which William Morris, Ruskin, and their fellows spent a lifetime combating. Great care was used in the selection of these household furnishings, and their intrinsic bad taste is guaranteed by a jury of selection including such recognized authorities as Miss Elsie de Wolfe, Mr. Albert Herter, and Mr. Oliver Herford, which has rigidly excluded all articles in which a remnant of taste or artistic feeling might be discerned.

## *The* STRONGHOLD *of* CONSERVATISM

(*Continued from page* 69)

rule, showed that the spirit of the new art had at least knocked at his studio door, even if not convincingly. Leopold Seyffert's "Tired Out" owes more than its subject to Holland, but is a fine and serious piece of work. William M. Chase's "Portrait of Professor T. U. Taylor" was as capable as his inevitable still life. Cecilia Beaux's "Portrait," awarded the Saltus Medal, was disappointing, treated literally, almost photographically, and with absolute coldness. Ivan G. Olinsky with "Confidences" won the Thomas B. Clarke Prize. The reason for this painter's present popularity must rest in the sweet inconsequence of his point of view. If he shocks us at all, he shocks us by bringing back an old friend, forgotten with the lapse of years, a mid-Victorian type of romance in which are sweet people and a sweet theme.

Since Degas, the ballet in paint has whirled around the truths he told for the first time. In "The Visitor," Louis Kronberg continues the whirl which has now become conventional. But while he has studied Degas he has not, with the French master, paid particular heed to life. Any modern, such as George Bellows for example, would have handled Thomas Eakins' prize-fight picture with so much emphasis that, astounded by the strength of the presentment, we should have missed the vulgarity of the fact. Mr. Eakins, however, has omitted nothing; he has given us the full fact without accent or excitement, and, despite the conservative refinement of his language, he presents the full vulgarity of his subject.

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# M U S I C

WITH the closing of the Century Opera House accomplished and that of the Metropolitan imminent, one of the busiest musical seasons in the annals of New York is nearing its end, somewhat earlier and somewhat more swiftly than had been anticipated. Ever since the beginning of the year there have been rumors that the box-office receipts of the house devoted to opera in English did not quite measure up to expectations, rumors which can hardly be dismissed as absurd in view of the rapidly diminishing attendance. In making announcement that the season would be shortened by a whole month, however, all reference to matters financial was avoided.

ENLARGING THE CENTURY OPERA HOUSE

"After conferences with architects and contractors" the announcement read, "the Board of Directors of the Century Opera Company has decided to have the extensive alterations planned for the purpose of increasing the seating capacity, begun on the Century Opera House on April 20, in order to be certain of having the house ready to open on September 14."

The changes in the Century Opera House will include an extension forward of the first and second balconies to make room for several extra rows of 50- and 25-cent seats; a complete remodeling of the "foyer circle," which will double its capacity, and radical alterations on the orchestra floor. The entire concrete foundation of the parquet is to be replaced by a floor laid at a pitch less steep than the present one. The semicircle of rooms at the back, coat rooms, press room, telephone room, offices, and ushers' rooms, are to be torn out so that the orchestra floor may be extended backward twenty or thirty feet. The new plans provide for six boxes at the sides instead of in the middle of what is now the orchestra circle. At present, the Century Opera House has seats for 2,100 persons. Next season more than a thousand additional chairs are to be installed; an arrangement which, it is announced, will make it one of the largest opera houses in the United States.

"L'AMORE MEDICO"

As the revival of "Carmen" was postponed to next autumn, the American première of Ermanno Wolf-Ferrari's "L'Amore Medico" was the last important production of the season in the Metropolitan Opera House. It can hardly be said, however, that the new work made a deep impression, though the performance, with Toscanini as conductor and Lucrezia Bori and Bella Alten in the two principal feminine parts, closely approached perfection. Truth to tell, however, this cunningly wrought score—a little masterpiece in construction—appeals to musicians rather than to laymen.

The music of "L'Amore Medico," in which Wolf-Ferrari has mingled the archaic and the modern with extraordinary dexterity and resource, but with a far more liberal use of chromatic progressions and dissonances than in his earlier work, is almost without flaw in design and construction. The recitatives, ariosos, and concerted numbers not only are models of their kind but are fashioned in such a way as to fit perfectly into the whole. With the possible exception of the rather tiresome dialogues of the second act there are no awkward points, no moments when the flow of the exquisitely orchestrated score is interrupted. Yet every thematic thread, every harmonic modulation, every instrumental color, has a strangely familiar aspect which brings reminders of Verdi, of Gluck, Bach, Handel, of Rossini, of Beethoven, Wagner, Humperdinck, Richard Strauss, and others.

One of the most remarkable features of "L'Amore Medico" is the small number of themes. Scarcely more than half a dozen distinct melodic ideas, some of which bear a strong family resemblance to one another, can be discovered in these pages. The adroit composer has shaped, molded, and transformed his motives with the utmost skill, changing their superficial aspect at every turn, altering their rhythmical character, and presenting them in constantly shifting harmonic and instrumental guise. Yet, despite his cleverness, the frequent reiteration of the same melodic intervals grows somewhat wearisome.

MISCHA ELMAN'S FAREWELL

At his last violin recital of the season, on Sunday afternoon, March 15, in Carnegie Hall, Mischa Elman played the following program:

I

*Sonata, F major*.....*Beethoven*
*Allegro*
*Adagio molto espressivo*
*Scherzo (allegro molto)*
*Rondo (allegro ma non troppo)*

II

*Concerto, D minor, Op. 44*.....*Bruch*
*Adagio, ma non troppo*
*Recitativo, allegro moderato*
*Finale, allegro molto*

III

*Faust Fantasie*.....*Wieniawski*

IV

*a. Sérénade mélancolique*...*Tchaikovsky*
*b. Hungarian Dance, No. 7,*
*Brahms-Joachim*
*c. Aubade Provençale*.*Couperin-Kreisler*
*d. Etude Caprice*.....*Paganini-Auer*
*Mr. Percy Kahn at the piano*

JOSEPH HOFMANN'S FINAL RECITAL

Another recent farewell concert of the season was that of Josef Hofmann, who had chosen the following program for Saturday afternoon, April 4, in Carnegie Hall:

I

*a. Sonata, D minor, Op. 31, No. 2*..... } *Beethoven*
*b. Rondo a Capriccio (Fury over the lost penny)*... } *Beethoven*
*c. Melodie, D minor*....*Gluck-Sgambati*
*d. Chor der Dervische,*
*Beethoven-Saint-Saens*

II

*a. Barcarolle* ..... } *Chopin*
*b. Nocturne, F major*..... } *Chopin*
*c. Valse, E flat major*..... } *Chopin*
*d. Fantasie, F minor*..... } *Chopin*

III

*a. Berceuse* .....*Hofmann*
*b. Scherzo, F major*.....*Rubinstein*
*c. Legende* .....*Paderewski*
*d. Caprice Espagnole*.....*Moszkowski*

(*Continued on page* 132)

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# M U S I C

(*Continued from page 130*)

Happily this program was not as long as some of this pianist's previous concerts. Not to disappoint any one who wanted more, however—and evidently many did—he added generously to the selections promised. After the first group, he played one of Beethoven's barcaroles; after the second, a walse and mazurka by Chopin, and at the end, in the manner of Paderewski, a string of encores for the throng who rushed to the front to watch his dancing fingers at close range.

NOVELTY BY RUBIN GOLDMARK

A new tone-poem, "Samson," by Rubin Goldmark, who himself sat in the audience, was produced for the first time in New York by the Boston Symphony Orchestra last Thursday evening, March 19, at the last concert to be given by it this season. The composer evidently made no attempt to compress his musical ideas into small compass. In the radiant altitudes of Colorado Springs and the sylvan seclusion of Keene Valley and in the Adirondack Mountains, he gave unhurried symphonic delineation to his biblical subject. Yet, while there are times when the inspiration seems to run rather low and when the composition sounds somewhat labored, the work as a whole is a dignified effort, with an instrumental investiture that reveals unusual skill, if no great originality of invention.

At both of the farewell concerts by the Boston Symphony Orchestra, Paderewski was the soloist, playing his own concerto in A minor on Thursday, and Beethoven's "Emperor" concerto on Saturday. Encores at symphony concerts are not considered quite the thing, but the management considerately placed Paderewski's selections at the end of the program and the generous Polish pianist gave on each occasion encores which amounted to a supplementary recital.

YON IN ORGAN RECITAL

To Pietro A. Yon, organist at St. Xavier's Church, fell the honor of giving, on March 24, the first organ recital in Aeolian Hall. The young Italian musician established a standard that is likely to remain unapproached for some time, for Mr. Yon is master of his instrument. He not only has command of technique, as was shown by the whirling finale of de la Tombelle's "Sonata No. 2," and in a concert study of his own, in which there is a rapidly moving bass that keeps the feet in constant movement on the pedals, but he also brings to his interpretations vigor, temperament, animation, and a rhythmical energy and precision rare among players of the organ.

KATHERINE GOODSON

At her recital in Carnegie Hall on the evening of March 24, Katherine Goodson, the pianist, played the following selections:

I

*Vier Klavierstücke Op. 119....Brahms*
*Intermezzo in B minor*
*Intermezzo in E minor*
*Intermezzo in C major*
*Rhapsodie in E flat*
*Sonata in C sharp minor ("Moonlight"), Beethoven*
*Adagio sostenuto*
*Allegretto*
*Presto agitato*

II

*Nocturne in G. major, Op. 37, No. 2.....*
*Study in A flat, Op. 25, No. 1*
*Study in C major. Op. 10, No. 7*
*Valse in A flat, Op. 64, No. 3*
*Valse in G flat, Op. 70.....*
*Valse in A flat, Op. 34.....*
*Polonaise in A flat, Op. 53...*
} *Chopin*

III

*Ballade in G minor, Op. 24.....Grieg*
*Etude Arabesque, Op. 29, No. 2.Hinton*
*Etincelles .....Moszkowski*
*Tarentelle ("Venezia e Napoli")...Liszt*

CONCERTS OF RUSSIAN AND FOLK MUSIC

It was no small undertaking on the part of Kurt Schindler to produce at the concert of the Schola Cantorum, on Wednesday evening, April 2, the interesting folk-lore program he had arranged for the occasion—a program bristling with more or less unfamiliar music ranging from the plantation songs of the American south to music first heard on the steppes of Russia. But he accomplished his task in a way that brought honor to his excellent chorus and reflected much credit on his skill as a chorus-master.

The following program was given:

PART I

RUSSIAN COMPOSERS, FOLK-LORE, AND ORIENTALISM

1. *Rimsky-Korsakoff:*
   *Sadko. Tableau musical. Orchestra.*
2. *Moussorgsky:*
   *(a) Joshua. Biblical cantata. Chorus, contralto solo, and orchestra.*
   *(b) Ozverture, "Khovantchina": Dawn in Moscow. Orchestra alone.*
3. *Borodine:*
   *Villagers' Chorus, from "Prince Igor." Chorus and orchestra.*
4. *Rubetz:*
   *In the Fields. Dance Song. Chorus a cappella.*
5. *Moussorgsky:*
   *(a) Persian Dances, from the opera "Khovantchina." Orchestra alone.*
   *(b) The Plaint of the People. From the opera "Khovantchina." (First Time.) Chorus, baritone solo, and orchestra.*
6. *Rubetz:*
   *Song of the Volga Boatmen. Chorus a cappella.*

PART II

NEGRO COMPOSERS AND MODERN ENGLISH CHORAL BALLADS BASED ON FOLK-SONGS

7. *Coleridge-Taylor:*
   *The Slave Singing at Midnight. ("Thus he sang the Song of David.") The poem by Longfellow. (First time in New York.) Chorus and orchestra.*
8. *Burleigh:*
   *Two Negro Spirituals:*
   *(a) Deep River.*
   *(b) Dig My Grave. Chorus a cappella.*
9. *Balfour Gardner:*
   *News from Whydah. A Ballad of the Sea. The words by John Masefield. (New.) Chorus and orchestra.*
10. *Percy Grainger:*
   *(a) Molly on the Shore. For string orchestra. (New.)*
   *(b) Father and Daughter. A ballad of the Far-O'er-Islands, for five men's solo voices, double chorus, and orchestra. (New.)*

Russian music has not been neglected this season in New York, and an especially interesting program was given by the choir of the Russian Cathedral of St. Nicholas, under the direction of choirmaster Gorokhoff, at their concert of Friday evening, March 27, in Aeolian Hall.

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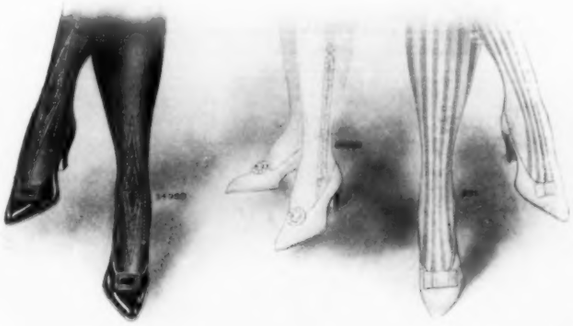

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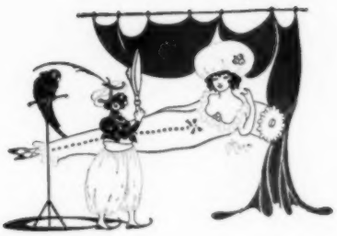

# S O C I E T Y

## *Died*

NEW YORK

**Bryant.**—On April 7, Dr. Joseph D. Bryant.

**Stuart.**—On March 31, in Barcelona, Spain, William Whitewright Stuart, son of the late James and Elizabeth Whitewright Stuart.

WASHINGTON

**Mulligan.**—On April 5, in Mentone, France, Emilie Ogston Mulligan, wife of Commodore Richard T. Mulligan, U. S. N., retired, and daughter of the late George W. Ogston, of New York and Washington.

## *Engaged*

NEW YORK

**Dutcher-Buck.**—Miss Dorothea Dutcher, daughter of Mrs. Pierpont Edwards Dutcher, of Milwaukee, Wis., to Mr. James Lawrence Blair Buck, son of Mrs. Benjamin Webster.

**Hall-Anderson.**—Miss Edna Brown Hall, daughter of Justice Ernest Hall, to Mr. Herbert Hampton Anderson, son of Mr. and Mrs. H. W. Anderson.

**Hamersley-Hinckley.**—Miss Catherine L. Hamersley, sister of Mr. L. Gordon Hamersley, and daughter of the late J. Hooker Hamersley, to Mr. Samuel Neilson Hinckley, son of Mr. and Mrs. Samuel Parker Hinckley, of Cedarhurst, L. I.

**Ingersoll-Cunningham.** — Miss Theresa van den Heuvel Ingersoll, daughter of Mr. Colin Macrae Ingersoll, to Dr. John H. Cunningham, Jr.

**McClelland-Day.**—Miss Meta Josephine McClelland, daughter of Mr. and Mrs. Charles P. McClelland, of Dobbs Ferry, N. Y., to Mr. Louis de Voursney Day, son of Mr. and Mrs. Stephen Day, of Morristown, N. J.

BALTIMORE

**Bond-Powel.**—Miss Lydia Valentine Bond, daughter of the late Dr. Summerfield B. Bond and Mrs. Bond, to Mr. Harford Willing Hare Powel, Jr., of New York and Newport, son of Mr. and Mrs. Harford Willing Hare Powel, of Newport, R. I.

BOSTON

**Ainslie-Coe.**—Miss Helen Virginia Ainslie, daughter of Mr. and Mrs. Allen Ainslie, to Mr. Henry Clarke Coe, Jr., son of Dr. and Mrs. Henry Clarke Coe, of New York.

**Bacon-Whitney.**—Miss Martha Bacon, daughter of former Ambassador Robert Bacon and Mrs. Bacon, to Mr. George Whitney.

**Foss-Hickman.**—Miss Esther Foss, daughter of former Governor and Mrs. Eugene N. Foss, to Mr. Albert Hickman, of Canada, son of Mrs. David H. Purves.

PHILADELPHIA

**Ball-Brooke.**—Miss Elizabeth Hepburn Ball, daughter of Mr. and Mrs. George Meredith Ball, of Germantown, Pa., to Mr. Hunter Brooke, Jr., of New York, son of the late Nathan Brooke, of Philadelphia.

**Jackson-Cox.**—Miss Evelyn Quintard Jackson, daughter of Mr. and Mrs. Charles E. Jackson, to Mr. John Lyman Cox, son of the late James Sitgreaves Cox and Mrs. Cox.

**Janeway-Newhall.**—Miss Sybil Kent Janeway, daughter of Mrs. John Livingston Janeway, Jr., to Mr. J. George Newhall.

**Jones-Paris.**—Miss Margaret Wynne Jones, daughter of Mr. and Mrs. J. Levering Jones, to Mr. W. Francklyn Paris, of New York.

**Spencer-Potter.**—Miss Margaret Howard Spencer, daughter of Mrs. Graham Spencer, to Mr. Charles A. Potter, Jr., son of Mr. and Mrs. Charles A. Potter, of Germantown, Pa.

**Thornton-Moore.**—Miss Margery Thornton, daughter of Mr. and Mrs. Edward Quin Thornton, to Dr. William Frederick Moore.

PITTSBURGH

**Flinn-Lawrence.**—Miss Mary E. Flinn, daughter of Mr. and Mrs. William Flinn, to Mr. John W. Lawrence, son of Mrs. A. O. Lawrence, old Lancaster Road, Bryn Mawr, Pa.

ST. LOUIS

**Kavanagh-Longman.**—Miss Sarah Talbot Kavanagh, daughter of Mr. W. K. Kavanagh, to Mr. Walter Valentine Churchill Longman, son of the late H. B. Churchill Longman.

ST. PAUL

**Turney-White.**—Miss Anna Turney, daughter of Mr. Henry Turney, of Columbus, Ohio, to Mr. Edwin White, son of Mr. and Mrs. William Gardner White.

WASHINGTON

**Edson-Armstrong.**—Miss Marjorie Kendall Edson, daughter of Mr. and Mrs. Joseph R. Edson, to Mr. Horatio Hugh Armstrong, of Hartford, Conn.

**Wilson-McAdoo.**—Miss Eleanor Randolph Wilson, daughter of President and Mrs. Woodrow Wilson, to Secretary of the Treasury William G. McAdoo.

## *Weddings*

NEW YORK

**Arents-Thayer.**—On April 14, at the home of the bride's parents, Mr. George Arents, Jr., and Mrs. Lena Richardson Thayer, daughter of Mr. and Mrs. Dwight S. Richardson.

**Astor-Huntington.**—On April 30, in St. Margaret's Church, Staatsburg, N. Y., Mr. Vincent Astor and Miss Helen Huntington, daughter of Mr. and Mrs. Robert P. Huntington.

**Bonaparte-Strebeigh.**—On April 8, Mr. Jerome Napoleon Bonaparte and Mrs. Blanche Pierce Strebeigh.

**Dixon-Cook.**—On April 18, at the Central Presbyterian Church, Mr. Theodore P. Dixon, son of Mr. and Mrs. Courtlandt P. Dixon, and Miss Madeleine H. Cook, daughter of Mr. and Mrs. Henry F. Cook.

**Farnshawe-Harrington.**—On April 15, at the St. Regis Hotel, Mr. Geoffrey Strange Farnshawe, son of Mrs. Alfred Farnshawe, of Devon, Pa., and Miss Mary Leida Harrington, daughter of Mr. and Mrs. B. G. Harrington.

**Flournoy-Martinez.**—On April 15, at the home of the bride's parents, Dr. Thomas Flournoy, of Pittsfield, Mass., and Miss Carmen E. Martinez, daughter of Mr. and Mrs. Miguel Martinez.

**French-Burrill.**—On April 23, in St. Bartholomew's Church, Mr. Francis Ormond French, son of Mr. and Mrs. Amos Tuck French, and Miss Eleanor Livingston Burrill, daughter of Mr. and Mrs. Edward Livingston Burrill.

**Grace-Ladew.**—On April 18, at Elsinore, Glen Cove, L. I., Mr. William R. Grace, son of the late William R. Grace, ex-Mayor of New York, and Miss Elise Ladew, daughter of the late Mr. and Mrs. E. R. Ladew.

**Higgins-Sawyer.**—On April 23, in St. Luke's Episcopal Church in Montclair, N. J., Mr. James Crane Higgins and Miss Edith Shapleigh Sawyer, daughter of Mr. and Mrs. Decatur M. Sawyer.

**Howe-Bruce.**—On April 14, at the Rutgers Presbyterian Church, Mr. LeRoy Kent Howe and Miss Elizabeth Donald Bruce, daughter of Mrs. James Daniels Bruce.

**Hyde-McAlpin.**—On April 22, in the chantry of St. Thomas's Church, Mr. A. Musgrave Hyde, son of Mr. and Mrs. A. Fillmore Hyde, and Miss Jeanetta McAlpin, daughter of Mr. and Mrs. George L. McAlpin.

(*Continued on page 136*)

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Patent leather and black silk cloth brocade.
Patent leather and gray ooze.
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Patent leather and gold brocade.
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**NEW YORK**


# S O C I E T Y

(*Continued from page* 134)

**Kunhardt-Chappell.**—On April 20, in the Church of the Incarnation, Mr. H. Rudolph Kunhardt, Jr., son of Mr. and Mrs. Henry R. Kunhardt, and Miss Louise Chappell, daughter of Mr. and Mrs. Walter F. Chappell.

**Lewis-Hegger.**—On April 15, at the Ethical Culture Meeting House, Mr. Sinclair Lewis and Miss Grace Livingstone Hegger, daughter of Mrs. Frank Hegger.

**Malcom-Barber.**—On April 29, in the chapel of St. Thomas's Church, Mr. James Benham Malcom, son of Mrs. George Ide Malcom, and Miss Georgiana Barber, daughter of Mrs. Charles G. Barber.

**Mason-Wood.**—On April 7, in the chapel of St. George's Church, Mr. Alfred Bishop Mason and Mrs. Mary Knight Wood, widow of Charles Greenleaf Wood and daughter of former Lieutenant-Governor Horatio G. Knight, of Massachusetts.

**Mellon-Manice.**—On April 14, in the chapel of St. Thomas's Church, Mr. Charles Henry Mellon and Miss Sarah Remson Manice, daughter of the late William Manice and Mrs. Manice.

**Meyer-Crafts.**—On April 25, in the First Presbyterian Church, Brooklyn Heights, Mr. John Christopher Meyer, son of Mrs. John Christopher Meyer, of New Brunswick, N. J., and Miss Millicent Crafts, daughter of Mr. and Mrs. Thomas Young Crafts.

**Storer-Hastings.**—On April 21, in St. Thomas's Church, Mr. Francis Ellingwood Storer, son of Mr. and Mrs. Albert H. Storer, of Ridgefield, Conn., and Miss Eleanor Laird Hastings, daughter of Mrs. George R. Read.

**Stowe-Smith.**—On April 16, at the home of the bride's parents, Mr. Lyman Beecher Stowe, son of the Rev. E. C. Stowe and Mrs. Stowe, and Miss Hilda Robinson Smith, daughter of Mr. and Mrs. Charles Robinson Smith.

BALTIMORE

**Carroll-Hack.**—On April 20, at the home of the bride's father, Mr. Charles Bancroft Carroll, son of Mr. and Mrs. Charles Carroll, of Carrollton, and Miss Anita Hack, daughter of Mr. F. Horne Hack.

**Hoffman-Lee.**—On April 28, in St. Paul's Church, Mr. Richard Curzon Hoffman, Jr., and Miss Ethel M. Lee, daughter of Mr. William H. Lee, of New York, and granddaughter of Mr. James L. McLane.

**Kimball-Pennington.**—On April 16, in the chapel of the Emmanuel Protestant Episcopal Church, Mr. Edward Norris Kimball, son of Mrs. Richard Fuller Kimball, and Miss Charlotte Pennington, daughter of Mrs. Harper Pennington.

BOSTON

**Whitelock-Little.**—On April 16, at the home of the bride's father, Mr. William Marshall Elliott Whitelock, of Baltimore, and Miss Louisa Little, daughter of Mr. John Mason Little.

CINCINNATI

**Boyd-Wood.**—On April 16, at Calvary Church, Germantown, Pa., Mr. Fisher Longstreth Boyd, son of Mr. James Boyd, of Haverford, Pa., and Miss Sarah Josephine Wood, daughter of Mr. and Mrs. Morrison D. Wood.

LOUISVILLE, KY.

**Gifford-Swearingen.**—On April 21, at the Second Presbyterian Church, Mr. Ralph Clayton Gifford and Miss Lalla Robinson Swearingen, daughter of Mr. and Mrs. Embry Lee Swearingen.

PHILADELPHIA

**Bullitt-Roberts.**—On April 20, in the Cathedral, Mr. Logan M. Bullitt, Jr., son of Mr. and Mrs. Logan M. Bullitt, and Miss Dorothy M. Roberts, daughter of Mr. and Mrs. George W. B. Roberts.

PITTSBURGH

**Bughman-Woods.**—On April 29, Mr. Henry Clay Bughman, Jr., and Miss Bessie Louise Woods, daughter of Mr. and Mrs. Leonard Gillespie Woods.

**Wilkins-Holcomb.**—On April 14, Mr. Clifford Wilkins and Miss Beatrice Holcomb, daughter of Mr. and Mrs. Elisha Holcomb.

RICHMOND

**Gaynor-Page.**—On April 16, Mr. Norman Gaynor, son of the late Mayor Gaynor and Mrs. Gaynor, and Miss Elizabeth Berwell Page, daughter of the Rev. Frank Page, of Fairfax, Va.

ST. PAUL

**Farrington-King.**—On April 18, in Trinity Church, Mr. Thayer Boswell Farrington, son of Mr. and Mrs. Robert I. Farrington, and Miss Elizabeth King, daughter of Mr. and Mrs. William Neil King, of Columbus, Ohio.

WASHINGTON

**Jordan-Dos Passos.**—On March 31, Mr. Eldridge E. Jordan and Mrs. Constance Beardsley Dos Passos, daughter of Mr. E. S. Beardsley.

**Knapp-Marshall.**—On April 22, Paymaster J. J. Knapp, U. S. N., and Miss Maitland Marshall, daughter of Brigadier-General and Mrs. William L. Marshall.

## *Weddings to Come*

NEW YORK

**Butler-Dwight.**—On May 22, in the Madison Avenue Presbyterian Church, Miss Lydia Coit Butler, daughter of Mr. and Mrs. William Allen Butler, to Mr. Maitland Dwight, son of the Rev. Franklin B. Dwight and Mrs. Dwight, of Morristown, N. J.

**Janvrin-Adams.**—On May 5, at the home of the bride's mother, Miss Marguerite La Wall Janvrin, daughter of Mrs. Joseph E. Janvrin, to Dr. Phineas Hillhouse Adams, son of Mrs. Walter Wood Adams.

**Robbins-Hoyt.**—On June 3, in the chapel of St. George's Church, Miss Julia W. Robbins, daughter of Mr. and Mrs. Julian W. Robbins, to Mr. Lydig Hoyt, son of Mr. and Mrs. Gerald Livingston Hoyt.

**Smith-Wells.**—On May 30, at the Algonquin Hotel, Mrs. Jane T. Sheldon Smith, widow of Dr. Andrew H. Smith, to the Right Rev. Lemuel H. Wells, Episcopal Bishop of the Diocese of Spokane, Wash.

**Symington-Lord.**—On June 27, at the summer home of the bride's parents at Seabreeze, N. J., Miss Hazen Symington, daughter of Mr. and Mrs. Albert Symington, to Mr. George De Forest Lord, son of the late Mr. and Mrs. Franklin Butler Lord.

BALTIMORE

**Carey-Madeira.**—On May 9, Miss Margaret Carey, daughter of Mr. and Mrs. Francis King Carey, to Mr. Percy C. Madeira, Jr., son of Mr. and Mrs. Percy C. Madeira.

**Wilmer-Wood.**—On June 5, Miss Phoebe I. Wilmer, daughter of Mr. and Mrs. H. D. Wilmer, of Queen Anne Co., to Mr. Howard Wood, son of the late Howard Wood.

CINCINNATI

**Hager-Wulsin.**—On June 6, at the home of the bride's parents, Miss Margaret Hager, daughter of Judge and Mrs. Hager, of Ashland, Ky., to Mr. Lucien Wulsin, son of Mrs. Lucien Wulsin.

**Mitchell-Hoppe.**—On June 4, at St. Xavier's Church, Miss Monica Mitchell, daughter of Mr. and Mrs. Richmond Hannaford Mitchell, to Dr. Herman Hoppe.

PHILADELPHIA

**Decatur-Wright.**—On May 23, Miss Anna Decatur, daughter of Mr. and Mrs. Stephen Decatur, to Mr. Fisher Wright.

PROVIDENCE

**Fuller-Barnard.**—On May 2, at the Central Congregational Church, Miss Eunice Fuller, daughter of Mrs. Newton Stone Fuller, to Mr. Seymour Barnard of New York.

**Roelker-Tweed.**—On June 24, in East Greenwich, R. I., Miss Eleanor Roelker, daughter of the late William Greene Roelker, to Mr. Harrison Tweed, son of Mr. and Mrs. Charles H. Tweed, of New York.

## *Calendar of Sports*

DOG SHOWS

May 9.—Bulldog Breeders' Association of America, New York City, Abram D. Gillette, Secretary.

May 23.—Nassau County Kennel Club, Belmont Park, L. I., E. H. Berendsohn, Secretary.

GOLF

April 23-25.—Annual Spring Tournament, Atlantic City Country Club.

May 20-23.—Women's Metropolitan Golf Championship, Essex County Country Club.

May 20-24.—Metropolitan Amateur Golf Championship, Englewood Golf Club.

HORSE SHOWS

April 16-18.—Brooklyn Riding and Driving Club.

April 23-24.—Durland's, New York.

April 27-May 2.—Vancouver, B. C.

May 2-8.—National Capital Horse Show, Washington, D. C.

May 29-30.—Tuxedo, N. Y.

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**Krem Krasota - $5.00**
**Krasota Astringent 3.00**
**Cucumber Cream 2.00**
**Cucumber Cream (double quantity) 3.00**

Treatments given by Mme. Helene herself at her Salon.

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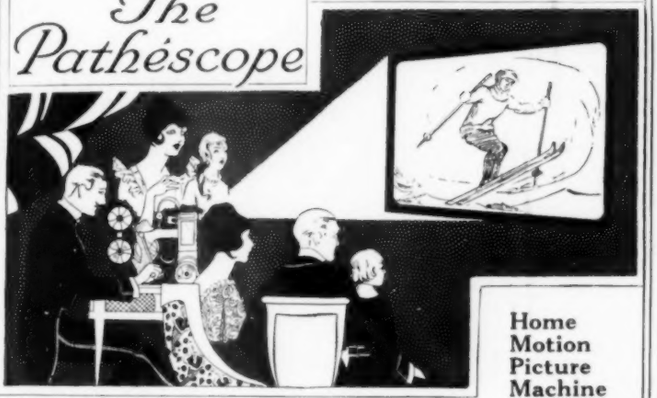

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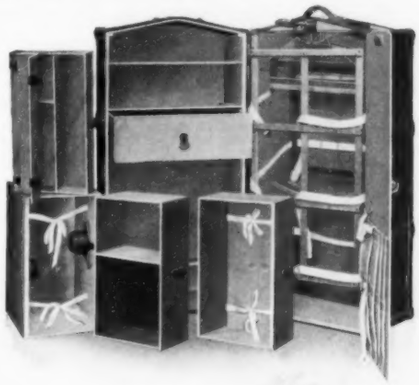

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## SHREDDED WHEAT BISCUITS

and that means a hundred wholesome, nourishing breakfasts. If you add coffee, milk and a little cream, a deliciously strengthening and satisfying Shredded Wheat breakfast should not cost over five cents. Shredded Wheat Biscuit is the whole wheat prepared in digestible form. It is ready-cooked and ready-to-serve.

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The only imported rug that is made entirely of cotton is being shown by two of the best shops. It is an English rug, made of Egyptian cotton, and is unusually thick and soft. The ground is white, and is covered with a variety of pleasing patterns of garlands of flowers in natural colors, which are guaranteed sunfast. At a short distance these rugs look like very fine cretonne. They come in sizes up to 4 by 7 feet. In the most faithful domestic copies they are very inexpensive.

### COTTON RUGS FOR THE INDOORS

One of the best of the American cotton rugs comes in all sizes, and can be made to order to fit any room. The rugs of this type are not expensive; they have a soft, slightly rough surface, and they can be dry-cleaned without fading. The background is of solid color in gray, pink, blue, lavender, or any of the shades from tan and *café au lait* to brown. There are also very beautiful wine colors, a shade of crimson, and greens, light and dark. The rugs are oblong, and invariably the border has a ground of black or cream into which are woven patterns of flowers and leaves, or conventional designs. The black border gives character and striking effect in contrast to the solid color of the background. Looking at one of these rugs in a soft shade of light blue, one immediately visualizes a charming bedroom for a country house. With this rug covering the floor, with the walls of plain cream color, the furniture in white enamel combined with cane, and with slip covers and hangings of flowered cretonne to harmonize with the rug—how cool and fresh would be the effect! A novel cotton rug is the "cretonne rug," hand-crocheted from strips of flowered cretonne to give a curious dim, faded look which is rather attractive. It comes only in small sizes.

The rag rug has an extensive popularity in this country, and for certain purposes nothing has been found to take its place. Each year one finds an improvement in its manufacture, and at present most of the shops show a very superior rug of this kind, known as a braided wool rug. These are usually either oval or round, smooth, very firm, and compactly sewn. Faithfully copied from the rugs our grandmothers made, they are appropriately made in New England of carefully selected, fresh, clean woolens in pleasing colors. They are fairly inexpensive when one considers that they are hand-made and very durable. They are also heavy enough to lie flat on the floor. An entire home in Massachusetts was recently fitted out with these rugs, which are well suited to Colonial furnishings and give an air of homeliness and simplicity. A braided rug 4 feet 1 inch by 2 feet 4½ inches costs $10.50. The prices of other sizes are in proportion.

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(*Continued on page* 144)

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ever made is this new Goodwin model, either front or back laced, in the popular "slip-on" forms, or with the usual clasp. It is produced in all fabrics from the inexpensive coutils at $6.00 to the luxurious silk brocades at $35.00, and is particularly desirable in a special summer weight French Quadrille at $10.00

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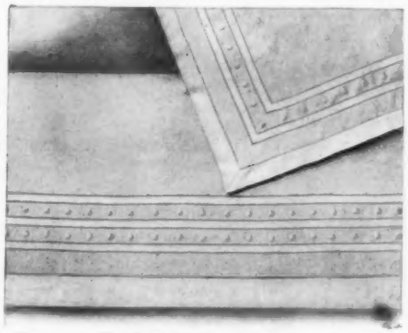

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**R·A·D·I·O CREAM**

will give the same results at less expense. Radio Cream removes lines, wrinkles and hollows and gives a beautiful natural color in many cases by a single application. If you cannot call, write for treatise on Radio Cream and Its Uses.

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FRECKLE CREAM will not only remove freckles, but all other stains of the skin and discolorations from any cause. $1 per jar by mail.

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# Excessive Perspiration

## What causes it—how to correct it

That profuse perspiration which so often ruins lovely gowns, and is always embarrassing, is a condition easily corrected once you understand its cause.

Profuse perspiration is natural and healthy when it covers the entire body, as after vigorous exercise.

When, however, this condition is confined to certain parts of the body, as the arm pits, palms of hands, feet, etc., it is usually due to nervous over-stimulation of the sweat glands. Even very healthy persons may be troubled with this local condition.

In such cases you can, by proper local treatment, easily and harmlessly relieve this condition without affecting the natural, healthy perspiration of the body.

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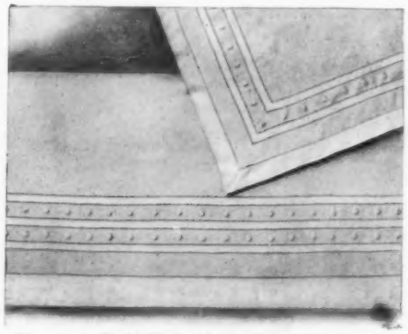

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To meet this need for local treatment, ODO-RO-NO, the toilet water for excessive perspiration, was formulated.

Its action is mild, but immediately effective. It is unscented, but pleasant to use and harmless. It regulates the profuse perspiration and destroys all odor, leaving the part to which it is applied daintily clean, dry and aseptic.

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**116-120 West 32nd Street New York**
**Sole U. S. Agents**


# SEEN *on the* STAGE

*(Continued from page 72)*

speed is accentuated by the Cohanesque device of slamming doors at entrances and exits. One actor dashes in as another dashes out, and nearly all the dialogue is spoken on the run. "A Pair of Sixes" is one of those "step lively" plays which are peculiarly American.

The first act is set in the office of the Eureka Digestive Pill Company, in New York City. There are two partners to this concern. Their names are George B. Nettleton and T. Boggs John. These men are old friends, but they are continually quarreling with each other. Each believes that the success of the concern is due solely to his own efforts and that the other is merely an encumbrance. They nearly tear their stenographer in two whenever they call simultaneously for her services, and they habitually give conflicting orders to their bookkeeper and their office-boy. Each of them has tried many times to buy the other out, but neither is willing to sell his interest in the business.

After having lost the custom of a very wealthy client and the services of their best salesman by wrangling at an ill-considered moment, they call up their lawyer and insist that he shall devise an equitable means of dissolving their partnership. Each of them maintains that the other is fit only to black his boots, and this exchange of courtesies gives the lawyer an idea. He suggests that a single hand of poker shall be dealt between the partners to determine a winner and a loser. The winner is to enjoy complete control of the business for a year, and throughout that period the loser is to act as his domestic servant. Furthermore, both parties must bind themselves to keep the terms of their agreement secret, under penalty of forfeiting five thousand dollars. Each of the partners bullies the other into accepting this fantastic contract. The cards are dealt, and Nettleton wins with a pair of sixes.

The two subsequent acts are set in the home of Nettleton, where his erstwhile partner, wearing the name of Boggs, is serving as a butler. The device of exhibiting a gentleman as a servant is, of course, traditional in farce, but Mr. Peple has developed it with apparent originality. Nettleton does everything he can to make Boggs uncomfortable, and finally hits upon the happy thought of inviting the latter's fiancée to dinner. By the terms of the contract, Boggs is prevented from explaining to this girl how he happens to be placed in such a degrading situation; but, after many misunderstandings, she succeeds in worming the secret out of the lawyer.

She now suggests to Boggs a way of making Nettleton as uncomfortable as himself. The butler is to pretend to make love to Mrs. Nettleton, and to comport himself as if he enjoyed his present life of leisure and adventure in Nettleton's home much more than his former life of labor in the office. This ruse succeeds so well that, in a short time, Nettleton is even more eager to break the contract than Boggs had been at the outset of the experiment. Now that both the partners are agreed that their former relation was preferable to their present status, the vivacious heroine calls their attention to the fact that their contract is illegal, since its terms were based on the outcome of a gambling game. Thereupon they dismiss their attorney as "a hell of a lawyer" and eagerly return to their former terms of partnership.

This farce is so ingeniously constructed, so humorously written, and so cleverly acted that it affords one of the most delightful entertainments of this entire season. The success of the piece was immediate, and thoroughly deserved.

### "MARRYING MONEY"

"MARRYING MONEY," by Washington Pezet and Bertram Marburgh, just fails of being a successful farce. The authors started out with an adequate idea, but the piece is so constructed that the audience is permitted to forecast the entire action as soon as the first act is completed. All that is presented in the last two acts has been already discounted by anticipation, and the farce could have been improved if the authors had devoted more attention to the necessary element of surprise. Furthermore, the play is poorly cast and perfunctorily acted.

The scene of the first two acts is set at a summer hotel in Maine. The heroine is the daughter of a financier who is reputed to be wealthy but who has just lost his entire fortune in Wall Street. The hero is a distant cousin of a very wealthy family. He, too, is reputed to be rich but is actually penniless. Each of these young people decides that it is necessary to marry for money before the facts are known, and, with this purpose, each of them proceeds to woo the other. The girl is egged on by her mother, and the man is nerved to the endeavor by a couple of friends who desire to live upon his bounty. By their connivance the young couple are persuaded to elope. It is not until three days after their hasty marriage—when a large bill is presented to them at a country inn—that each of them discovers that the other is unable to pay it. But, meanwhile, they have fallen truly in love with each other, and, at the end of the play, a twist of circumstances endows them with sufficient capital to start life together on a working basis.

The pattern of mutual misunderstanding which was chosen as the basis for this farce is amusing in itself and should have been developed to a successful issue. "Marrying Money" is not a bad play, but it is one of those plays which are disappointing because they ought obviously to be better than they are. A greater technical expertness on the part of the authors and a livelier spirit in the acting and the stage-direction might easily have made this farce worth seeing.

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wisdom suggests a rub with D & R Perfect Cold Cream before the ride. When you wash up afterward use it again, rubbing well into face, neck, arms and hands, and removing with a dry cloth to rid the skin of *all* the dirt the wind has driven into the pores. This habit will double your motor pleasures.

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*Not content with appropriating the masculine waistcoat and collar to her own uses, the Parisienne adds insult to injury by wearing them upon a V-necked blouse*

# PARIS WILL BE PARIS

(*Continued from page* 38)

exaggerations of an earlier epoch. The underskirt and jacket were of dark blue serge. The overskirt of black satin was tightly draped and drawn high in the back under a large loop and sash-end of satin. The coat had a godet flare and was cut slightly shorter in the back. It opened in the front over a blouse of white batiste, which was finely plaited and was girdled with black velvet in such a way that a two-and-a-half-inch frill of the batiste fell over the skirt.

At the moment, the smartest costumes are of dark blue serge or of black taffeta —always with a touch of white. A chic Chéruit frock worn at the Palais Persan by a fair tangoist one rainy afternoon was of black taffeta, with a tiny coat of white broadcloth embroidered in white. This is illustrated at the right of the upper drawing on page 38. Another very graceful dancer wore the frock of blue serge shown in the same sketch. Like all of the modish skirts these two were very short, and the underskirts were very narrow. On this same occasion I saw a Premet model with a long, semi-fitted waist, very similar to the one sketched and described in this letter. One Parisienne who wore a chic suit of blue serge wore with it canary colored gloves, with heavy black stitching.

### THE WAISTCOAT BLOUSE

A new waistcoat blouse recently designed by one of the specialty shops is of piqué and linen batiste—a very practical blouse for a tailored suit. A drawing of it appears at the top of this page. The top of the blouse and the sleeves are of batiste; the lower part of blouse, which is cut like a waistcoat, is of white piqué, and so also are the cuffs and collar. Although the collar is worn with a mannish bow tie, the blouse is open at the neck in a deep V.

To give the essential touch of white, many varieties of flaring white collars are used with dresses and with suits. Occasionally coats are still collared and cuffed with fur, but fur never appears on any other part of the costume, though scarfs of it are worn and will continue to be worn as long as dresses remain as décolleté as they are at present.

As skirts have become wider, sleeves have become tighter. Dress-sleeves are set in at the normal armhole without a bit of fulness and fit the arm like the skin itself, as if imitating, in so far as possible, the evening dresses of no sleeves at all. They are so snug on the forearm that it is impossible to slip the hand through them, and they are all, therefore, made to fasten at the wrist.

Within the last two weeks hats, too, have grown so small and so severely plain that in some cases their only trimming consists of a small varnished flower and—the varnish on the straw! Bushy aigrettes or full tufts of paradise must be discarded, for they are no longer chic. Many of these little hats are trimmed with flowers which are sewed quite flat, and never by any chance is the stem allowed to show. When a hat of shiny black straw is dotted in this fashion with half-bloom roses, without any foliage, it looks as if the hat itself had burst into bloom. Foliage is rarely used in any combination and when it is it is always highly varnished. Now and then, conspicuous because of its contrast to these others, one sees a high-crowned sailor with a three-inch brim.

A dainty little etching by Drian accompanied Dœuillet's invitation to come and see his spacious new salons, and incidentally his new models for the spring season. And though the six famous couturiers of the Place Vendôme are not in the habit of serving tea at their openings, on this occasion tea was served, and floral decorations made a pretty background for the dainty frocks which were paraded by the manikins.

### LUCILE TABOOES THE BUSTLE

Lucile has just shown her spring models. Among them all there is not the slightest suggestion of a bustle effect nor are the skirts very short. The silhouette remains much the same as it was last year, and although she uses many frills and tunics they are all so narrow and of such soft materials that they do not destroy the long, straight lines. Skirts of tulle ruffled in lace are worn with jaunty little peplum blouses or with coats of striped silk over the soft bodice of lace.

All her coats are snug at the shoulders,

(*Continued on page* 144)

Imported French Hand-Embroidered Undergarments at Special Prices

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*V1800—Gown of fine nainsook, square yoke of real baby Irish edged with picot and three ribbon bows; sleeves trimmed same. Maurice price $2.75*

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*V1802—Fine nainsook gown, deep yoke of real baby Irish, rose design; Irish tabs in sleeves, picot edging top and ribbon bows. Maurice price $2.75*

*V1803—French yoke nightgown, very daintily hand-embroidered and inset with entredeux. Maurice price $3.00*

*V1804—Graceful nightgown, finely hand-embroidered in a pretty design and inset with medallions of real baby Irish crochet. Maurice price $2.75*

*V1805—Sheer French corset cover, elaborately hand-embroidered, finished by ribbon-run eyelets and buttonholes. Maurice price $1.65*

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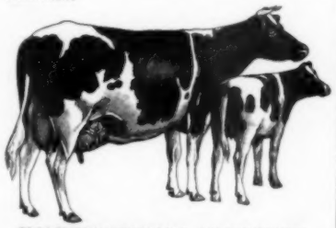

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of especially prepared asbestos, covered with heavy double faced cotton flannel, is made for round, square or oval tables. It folds into convenient size to be laid away and special sizes can be made to order.

These mats also come in 5 to 18-inch sizes, round, square or oval.

Write for Booklet.

**Kerney Manufacturing Co.**
153 W. 62nd St. Chicago, Ill.

# PARIS WILL BE PARIS

(*Continued from page* 142)

*The Marigny Théâtre, which has adopted the plan of using fine modern sculpture in stage settings, recently honored America by the selection of this Salon group, "Woman and Dog," by Cecil Howard*

and have a ripple at the hips, which is accomplished either by a gradual flare from the shoulders or with a set-on ripple skirt. Some coats barely touch the hips, others cover the hips, and in almost every case the skirt is topped by a tunic which shows below the coat. Sometimes it is a single tunic which flares, and frequently there are three or four tunics which hang almost straight, the lowest just covering the hips and the upper-most barely touching the hips, but it is all so cleverly arranged that it does not destroy the slender silhouette.

THE PILL-BOX TURBAN

"La Corniche," an exceptionally pretty street suit of fawn colored *velours de laine*, is worn with a jaunty little pill-box turban of fawn colored picot straw. It is set very low over the right eye and is tilted so high in the back that from the front one can see the whole top of the square crown and the rosette that is in the back. All of Lucile's hats are worn at this angle. She favors especially Niniche hats of straw, silk, or of very sheer lace, shirred on wires. These hats are oblong and scarcely wider than the head, so that even though the hair is brushed tightly back at the temples the brims do not project at all.

A DANCE VEIL FOR THE COQUETTE

Lucile has a quaint way of drawing a veil over the eyes; never, by any chance, does it cover the nose. She uses a veil not only with hats but with dancing frocks. With a dancing frock of pale pink taffeta, called *"spectre de la rose,"* a veil of dark blue tulle is drawn over the forehead and eyes and tied in a perky little bow at the back of the head. With an evening gown of pale blue chiffon, there is worn a transformation that just matches the shade of the frock.

In street suits and afternoon frocks, Lucile shows a marked fondness for various shades of fawn, sable, noisette, and linden green. The parasols she offers have wonderfully long sticks. The most effective one was of white taffeta with stripes of black velvet running from the edge in toward the center. E. G.

# A SUMMERY DISMISSAL *of* RUGS

(*Continued from page* 138)

mattings on the market are the Japanese, inlaid mattings. The new ones this spring seem curiously exotic to our western eyes, but are, nevertheless, lovely. One piece which was made to order for one of the great country houses near New York has a pattern of sprays of pink flowers and green leaves at wide intervals. Another matting has a design of roses in faded pink. These mattings are unusual, distinguished, and not inexpensive.

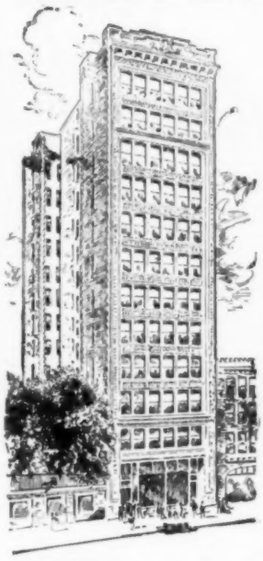
Many of the best imported summer rugs are intended for the piazza, and for use out of doors. They are to be had in endless variety, and are made in China, Holland, Belgium, and England. The domestic rugs of this type are generally copies of the foreign ones; they have been manufactured in this country only during the last year or two. Of the two handsomest piazza rugs seen this spring, one is from Holland, and one from Belgium. The first is in extremely good taste and very striking. It is oval, square, or oblong, and it is made of closely braided, fine green grass. In the 8-by-10-foot size these rugs are $29.50; in 6-by-9-foot size, $19.50.

The rug from Belgium was made to order for one of the large shops in New York. The design is typically American, and is a copy of the Navajo blanket. This rug which is 9 by 12 feet, is made of Algerian cocoa fiber dyed a superb crimson, and has the Indian design woven into it in black. Nothing could be bolder or more arresting to the eye than this glorious bit of color, and it would look extremely well with dark green wicker furniture with crimson cushions. The Navajo design is also woven in black on rugs of green, brown, and tan.

Excellent for porch use are the very heavy Holland rush rugs. Oblong, well colored, impervious to sun or water, stain-proof, and very substantial, these flat-braided rugs, which are woven with an attractive, narrow black border, are popular and inexpensive.

Quite the finest porch rugs shown are the Algerian and the Mourzouk rugs which come in varicolored, very bold designs on a plain brown background. In the Mourzouk rugs Chinese patterns predominate. They are made of very heavy cocoa fiber and are particularly durable and also reversible. They come in sizes 6 by 9, 9 by 12, and 12 by 15 feet. Nothing could be finer for out-of-door use than these rugs.

# Before You Build or Decorate



visit The Craftsman Home-builders' Exposition (Permanent) in the Craftsman Building—just off Fifth Avenue on 38th and 39th Streets, in the heart of the most famous shopping sections of America. Here you will find four floors devoted to complete "life-size" exhibits of the materials you should choose to insure permanence, beauty, and comfort in your home. There are no admission fees or charges of any kind. The exhibits are grouped as follows:

## "Building Materials for the New Home"
—(EIGHTH FLOOR)

showing "Tapestry Brick" and faience, Denison interlocking hollow tile, Rookwood tile, complete Colonial and Covert fireplaces with improved appliances, a Van Guilder Hollow-wall fire-proof house, metal lath, Ruberoid roofing, Johns-Manville asbestos and stucco shingles, parquet floors and the new sanitary flooring.

## "Home Decoration and Model Rooms"
—(SEVENTH FLOOR)

showing completely furnished model rooms, decorated with the famous Fabrikona wall covering, —with Dutch Boy lead and oils,—with Sanitas, Flatlan, etc., and a "working" Brunswick-Balke billiard room, a Macey model Library, a model bedroom, reproductions of classic ceilings and mantels, Morgan doors to match any style of furnishings, and beautiful copper and bronze wares from the leading craft shops.

## "Home Equipment for Home Comfort"
—(SIXTH FLOOR)

showing a model kitchen and model laundry in operation, Western Electric household helps, Battle Creek electric light baths, Pyrene fire extinguishers, Richardson boilers, Leonard refrigerators, Meilink wall safes, the unique Rector gas heating system, Humphrey automatic heaters, —and (on the 5th floor) the "Eye-Comfort Lighting Shop" with its beautiful showroom and model rooms showing the new indirect lighting.

## "The Home Garden and Grounds"
—(FIFTH FLOOR)

showing a Lord and Burnham greenhouse, hot beds and cold frames, — Hodgson portable houses, play house and poultry house with live chickens,—charming English garden benches and rose arbors, — a complete Hartmann-Sanders pergola,—Dodson bird houses,—miniature models of country houses and grounds, — Fairbanks-Morse water supply systems, — and all the garden needfuls, from seed and lawn mowers to fences and bay trees.

And, finally, make yourself at home in the Clubrooms and Rest Rooms for men and women (entirely free to visitors) on the 11th floor, and lunch or dine in the Craftsman Restaurant on the top floor,—one of the show places of New York.

*"The Homelovers' Headquarters, in the Shopping Centre of America"*

**The CRAFTSMAN HOME-BUILDERS' EXPOSITION**
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A journal of the best in Art, both classic and contemporary, giving much space to the work of our younger artists.

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## Does Your Figure Please You?

**Your dressmaker can never make a gown look well on you unless you have a good figure and unless you carry it well.**

I want to make you realize that your figure and health are almost entirely in your own hands, and that by following my simple, hygienic directions in the privacy of your own room

### You Can Be *So* Well

that your whole being vibrates health. I have helped 65,000 of the most refined, intellectual women of America to regain health and good figures; and have taught them how to ***keep*** well. Why not you? You are busy, but you can devote a few minutes a day, in the privacy of your own room, to following scientific, hygienic principles of health prescribed to your particular needs.

I have reduced the weight of over 32,000 women and increased the weight of as many more. In my work for reduction or building flesh, I strengthen every vital function so that you are full of life and energy.

My work has grown in favor because results are quick, natural and permanent, and because they are scientific and appeal to **common sense.** Fully one-third of my pupils are sent to me by those who have worked with me.

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The best physicians are my friends—their wives and daughters are *my pupils—the medical magazines advertise my work.* Someone in your town knows me. Ask your friends about my work. I am at my desk daily from 8 to 5.

### No Drugs—No Medicines

I study each woman's case just as a physician studies it, the only difference being that instead of medicine I strengthen and put in place weakened organs by exercises for nerves and muscles controlling them, bringing a good circulation of warm blood to them, which I purify by teaching correct breathing. I relieve such **Ailments** as

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| **Indigestion** | **Sleeplessness** | **Catarrh** | **Suffering in** |
| **Constipation** | **Nervousness** | **Headaches** | **Pregnancy** |
| **Anaemia** | **Torpid Liver** | **Weakness** | **Rheumatism** |

I have published a **free** booklet showing how to stand and walk correctly and giving other information of vital interest to women. Write for it and I will also tell you about my work. If you are perfectly well and your figure is just what you wish, you may be able to help a dear friend—at least you will help me by your interest in this great movement for greater culture, refinement and beauty in woman. **Sit down and write me NOW. Don't wait—you may forget it.** I have had a wonderful experience and I should like to tell you about it.

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THIS is a gown selected at random from the exclusive, but not expensive designs shown in Vogue's famous department, "Smart Fashions for Limited Incomes."

ALL the year round Vogue publishes in this department a selection of costumes for the woman of not unlimited income, and in order to make this service of still greater and more practical value, produces a special kind of pattern—"Non-Stock Specials"—from the models published in "Smart Fashions for Limited Incomes."

THESE "Non-Stock Special" patterns, while they represent the *advance* of the reigning mode and conform to the principle so often pointed out by Vogue, that the best possible economy in clothes is to secure them *in advance* of the fashion, represent, however, as a rule, the simpler and more conservative models. Such gowns will hold their style indefinitely; whereas, the gown made in waning or a not too successful style will be hopelessly out of fashion long before it is worn out.

IF you are interested in the problem of how, with economy, to dress above the dead level of the commonplace, turn to page 52 of this number of Vogue, read what is said in the department "Smart Fashions for Limited Incomes" and decide whether one or more of these "Non-Stock Special" pattern gowns will not be an economical, pretty, and desirable addition to your Summer wardrobe.

"NON-STOCK SPECIAL" patterns, cut in stock sizes only (34 to 40 bust), come flat—not pinned—priced at $2 for a complete gown, $1 for skirt or waist, and $1.50 for a three-quarter length coat, wrap, or negligee.


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What of the married woman whose house and children are cared for by efficient hirelings and whose husband is too feverishly engrossed in money-getting to need her? This is the problem of Anne Wall, who dynamites the situation by leaving her husband and working as a probation officer with the unfortunates of the underworld.

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Firstword

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V-4

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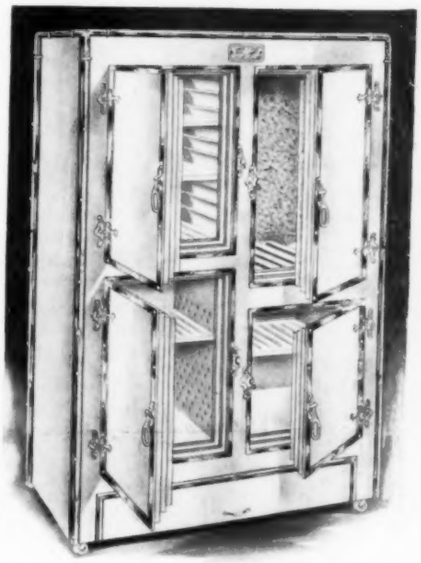

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UNDER the brilliant editorship of Norman Hapgood, Harper's Weekly has become the most distinguished publication in this country. Mr. Hapgood has long been recognized as the leading publicist of America. His wide acquaintance with public men, his grip on the questions of the day, his high ideals, his fearlessness, and his remarkable gift of vigorous and lucid expression give him a commanding place among contemporary journalists.

His regular editorials lend to Harper's Weekly the distinctive flavor of a dynamic personality. Sometimes they charm, sometimes bite, and at times they crush; but they are always fair, always stimulating and always highly interesting.

Women's activities are broadly and sympathetically treated in Harper's Weekly. Such eminent authorities as Ellen Key, Mary Austin and Havelock Ellis have recently contributed widely quoted articles on some of the great questions with which women are now displaying increasing concern.

Harper's Weekly has also secured the exclusive rights to everything published by Madam Montessori during the coming year, and will conduct a department devoted to her wonderful educational system. This feature alone will make the Weekly invaluable to mothers who are facing the difficult problems incident to the education of the young folk.

A contributor who has much of intensely practical importance to say to women readers is Professor Lewis B. Allyn, whose aggressive work in the cause of pure food while chemist of the Westfield, Mass., Board of Health, brought him national renown. Articles on the subject on which Professor Allyn is so eminent an authority frequently appear and he regularly contributes notes on new and interesting phases of the food question, together with practical advice regarding diet and health.

If you have not already made the acquaintance of Harper's Weekly, you should do so at once. Progressive, constructive, informative, entertaining, it is the ideal publication for the woman who is mentally alert and desirous of keeping in touch with the vital phases of contemporary life.

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# CUNARD

## S. S. "AQUITANIA"

**From LIVERPOOL May 30, June 20, July 11, August 15**
**From NEW YORK June 10, July 1, July 22, August 26**

The modern voyager demands three things: Stability, Speed, and Comfort. The "Aquitania" meets these demands and offers, in addition, an individuality which makes her a ship supreme among ships.
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YARNS — JEWELS
**BEADS** FOR BAGS AND CHAINS, Canvases, Gold Threads, Cross Stitch Materials, Tapestry, Silks and Wools, Lace Braids.
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For Grey Hair use my ORIENTAL POWDER; contains no harmful ingredients. One Application. Price, $1 00.
FRENCH FACE CREAM—Pure and harmless. Beautifies the complexion—Price, 50 cents.
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# Lilas de Rigaud

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And all these delights are brought into living nearness by a drop of Lilas de Rigaud Perfume—perfect, inimitable fragrance of Lilacs fresh from the Old-Fashioned Garden itself.

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*Send 15 cents to Riker-Hegeman, 340 West Fourth St., New York, for sample of Lilas de Rigaud or Rigaud's famous Mary Garden Extract or Sachet.*

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The "Youthever" Girl

"Youthever"

is a truly wonderful

Skin Beautifier

that will work wonders in beautifying and cleansing your skin as well as removing all blemishes—

—because it contains 90 per cent pure sulphur, which is reduced to a cream form (for the first time) by our own secret process.

Use it simply like this—allow it to stay on your skin for about five minutes—massage unnecessary—just rinse off with clear cold water. For sale only by

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"Youthever" *is not sold by druggists or department stores. Just send us $2.00 by check or P. O. money order. Made up in attractive glass container, prettily tied with ribbon and card, carefully packed in plain carton for mailing.* Compare it with other complexion aids

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Delightfully refreshing, healing, soothing, quickly absorbed, leaves the skin smooth and clean—no grease to soil or grow hair.

Makes the skin velvety and immune to spring winds—lessens and avoids lines. Instantly takes the "smart and stiffness" out after shaving or soap, leaving the face soft and cool.

Perfume—Lilas—Peau de Espagne.

Regular 75c sprinkle-top bottle, as an introduction, 40c, post free—one to a customer.

The New Joy of Living

CARL C. LANTZ, V-C 1931 Broadway, NEW YORK



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Experienced Salesmen calling on the first-class bazaars and art stores at Summer and Winter Resorts to carry **WASH-A-BL Creeping Rugs** on a 15% commission. Address at once, giving territory and experience, P. G. Mayhew Co., Holland, Mich.


# *The* PRIZE CONTEST

## "One Thing Vogue Has Done for Me"

**For the best letter with this general subject Vogue offers a prize of $50. There will be a second prize of $25, and special or consolation prizes of $10 each.**

YOU know that Vogue is a magazine to *use* as well as a magazine to *read*. Vogue offers many services. Now we want to know just how you are taking advantage of them. In writing your letter, don't confine yourself to a single experience. Tell one thing which each service (or as many as possible of them) has done. Here is the list:

Seen in the Shops
Paris Fashion Letter
Smart Fashions for Limited Incomes
Advertisements
Answers to Correspondents
Art
What They Read
Fashions in Motoring
Noblesse Oblige (Philanthropy)
For the Hostess
Shopping Service
School Directory
Shoppers' and Buyers' Guide
Vogue Pattern Service
On Her Dressing Table
The Younger Generation
Seen on the Stage
Music
Furniture and House Decoration
The Other Side of Fifty
Sales and Exchanges

### A Typical Experience

Here is a quotation from a letter already received. It tells a very simple, every-day experience, very much what *you* may have had with the Shopping Service.

> "In January I found I needed some new luncheon napkins. I did not wish to spend the extra money ($1.50) to go to town just then. Suddenly I thought of the bargains in table linen I had been reading about the day before in Vogue. I got out my magazine, found just what I wanted, and the price was surprisingly low—only $2.25 a dozen.
>
> "Well, I wrote to Vogue, sending a Post Office order, and asked you to buy the napkins for me. They arrived and were of a quality unthought of for such a price. I was so pleased that I wasn't satisfied until I had compared them with some a friend had bought for $5. I could hardly make her believe what mine had cost, for the quality was exactly the same.
>
> "Now she tells me that every time she looks at her napkins she is unhappy, for she thinks of mine and what I paid for them."

June 10th will be the last day for receiving letters. Vogue will publish as many of them as it pleases, either in whole or in part; but the names of the writers will not be published. It makes it much more easy to read and pass upon your letter if it is typewritten, or at least very plainly written, and on but one side of the paper. No letters will be returned. Prize winners will be notified June 30th.

*Address*

**Prize Contest Editor, Vogue**
**443 Fourth Ave. New York City**


A Home Drink

that affords enjoyment, promotes rest and confers lasting benefit is found in

Evans Ale

It adds zest and relish to a meal; promotes sociability and brings the genial glow of health to the entire body.

In Splits if Preferred.

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Size 45x21x22

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A most remarkable bargain, at factory price. Quickly pays for itself by saving storage charges. Protects furs, feathers, fabrics from moths, mice, dust and dampness, and lasts for generations. A superb gift exquisitely made. Handsome piece of furniture. Many other styles—all at low prices. Write for catalog.

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The Antiseptic Powder to Shake Into Your Shoes

Gives instant relief to tired, aching, swollen feet and makes tight-fitting or new shoes feel easy. Just the thing for Dancing parties. Nothing rests the feet like Allen's Foot-Ease. **The Standard Remedy for the feet for a Quarter Century.** It makes walking or Dancing a delight. We have over 30,000 testimonials. **TRY IT TO-DAY.** Sold Everywhere, 25 cts. **Don't accept any substitute.**

"In a pinch, use Allen's Foot-Ease"

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Send your address and learn how to get this elegant box. It contains creams, powder, perfumes hair tonic, etc., made from special prescriptions of the Grace Mildred Course in Physical Culture. They are endorsed by Susanna Cocroft, the recognized authority on Physical Culture.

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THE RETURN TO OUTDOORS

marks a trying time for dainty complexions and tender skins. LABLACHE, the powder invisible, protects and perpetuates that velvety smoothness. Used by millions of discriminating women the world over. Exquisitely fragrant. A constant delight.

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They may be dangerous. Flesh, White, Pink or Cream, 50 cents a box of druggists or by mail. Over two million boxes sold annually. *Send 10c. for a sample box.*

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**Your Hair Glossy and Abundant**

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**In 6 minutes a day** we can enliven and rejuvenate your face to an extent you now believe impossible

Let us help you to **brighten tired eyes, relax tense muscles, relieve wrinkles, keep your skin clear, your hair glossy and abundant, your hands dainty and attractive, your feet comfortable.** We do it

**By Natural Means**

bringing to your nerves and muscles a renewing circulation of warm, purified blood.

## Physical Culture for the Face

This work is in charge of my nieces, who have been trained by me to help you to do for your face what I have helped over 65,000 women to do for their bodies. My personal advice is always available for any pupil.

***Susanna Cocroft***

If you look older than you are, it is because you are not doing what you should to help nature.

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**MARK "X"**

opposite your defects and send to us. We will also send you our *FREE BOOK on Self Improvement*

**GRACE-MILDRED CULTURE COURSE**
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*Normal Course for Professional Beauty Culturists.*

*Tell us of any other defects not mentioned here.*

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**Crow's Feet**
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**Thin Eyelashes**
**Thin Eyebrows**
**Double Chin**
**Flabby, Thin Neck**
**Pimples**
**Sallow Skin**
**Freckled Skin**
**Dandruff**
**Thin Hair**
**Oily Hair**
**Dry Hair**
**Tender, Inflamed Feet**

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*Those who are particular about their maid's appearance, buy* La Mode

*Style No. 333*
*Grey Cotton Pongee,*
*Price $3.50*

**A new *"La Mode"* suggestion** for your maid's Summer dress.

Correct for Waitress, Parlor Maid and Ladies' Maid.

**Chic, Practical, Durable, Economical**

May be had in different styles and materials

**$1.00 to $15.00**

La Mode

This label is your guarantee for quality and is on the inside front of every waist.

La Mode Dresses are sold in Greater New York by *B. Altman & Co., Abraham & Straus, Best & Co., Lord & Taylor, Fred'k Loeser & Co., R. H. Macy & Co., Jas. McCreery & Co., Saks & Co., Stern Bros., John Wanamaker* and others, also by other reliable dealers throughout the United States. If your particular dealer does not carry ***"La Mode"*** or is out of stock, write

**HAYS & GREEN**
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**Write for illustrated folder, showing other models.**

*Style No. 309*
*Black Pongee,*
*Price $3.50*

A chic and correct maid's dress for afternoon wear.

Correct for Waitress, Parlor Maid and Ladies' Maid.

*NO More Cutting of the Cuticle*

# For a *Perfect* MANICURE

CUTEX softens and removes rough cuticle, and gives the fingernail a sharp and beautiful outline.

**NO Soaking of the Fingers**
**No Jabbing into Flesh**
**No Cutting into Quick**
**No Torturing Roots of Nail**

**ACCOMPLISHES FAULTLESS RESULTS IN HALF THE TIME REQUIRED BY ORDINARY METHODS —"CUTEX" AND AN ORANGEWOOD STICK DO ALL THE WORK!**

25c and 50c Bottles—at the better druggists and department stores

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It possesses virtues that instantly endear it to women who are critical. Prevents and quickly relieves the effects of wind and sunburn.

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**MASSATTA TOILET WATER**

A DELICATE SUGGESTION OF FRAGRANT JAPAN

THE TRUE ORIENTAL ODOR IS WONDERFULLY APPEALING

SEND US TEN 2-CENT STAMPS to cover cost of mailing, and we will send you free a cake of Massatta Soap, a week-end package of Massatta Talcum Powder and a small bottle of Massatta Toilet Water.
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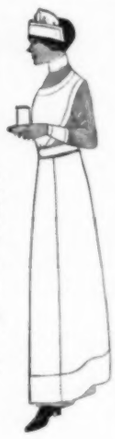

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BECAUSE it contains no harmful coloring, but is Snow White and Honestly Pure. Naturally creates soft, velvety skin.

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**25c and 50c**

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What the Futurist Movement is to Art, this fresh, charming Kittinger style is to furniture. It expresses the new spirit of Freedom abroad today. It is a daring, original style, a new American furniture whose lines upset traditions, whose angles shock and delight you. It has the freshness, the joyousness of the whole outdoors, and a daintiness and refinement that is rare in any furniture.

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is for your more unconventional uses—for the bungalow, summer home or cottage, your sun room, wide porches, the morning room, the boudoir, the more intimate "family" rooms. The oak is finished in silver gray tones that fit in with the rakishness of the design; smooth Scotch grays, darker than the silver, exquisite enamels, white and gray and ivory, that enhance its daintiness; and all shades of lovely woody browns. Cane is paneled into the most unexpected places; and wonderfully imaginative, boldly colored cretonnes cover the upholstery. Kittinger furniture yields to many beautiful decorative schemes.

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The finest complexion, the most engaging personality of man or woman suffer a terrible handicap if teeth and breath are bad.

Pebeco keeps good teeth lustrous, pearly, immaculately white, because it overcomes the mouth-acids that *cause* decay and discoloration. For though you do not realize their presence, yet the chances are 20 to 1 (so dental authorities agree) that the acids in your mouth are slowly eating into your tooth enamel and making openings for the decay-germs to enter and make cavities in the softer interior of the teeth.

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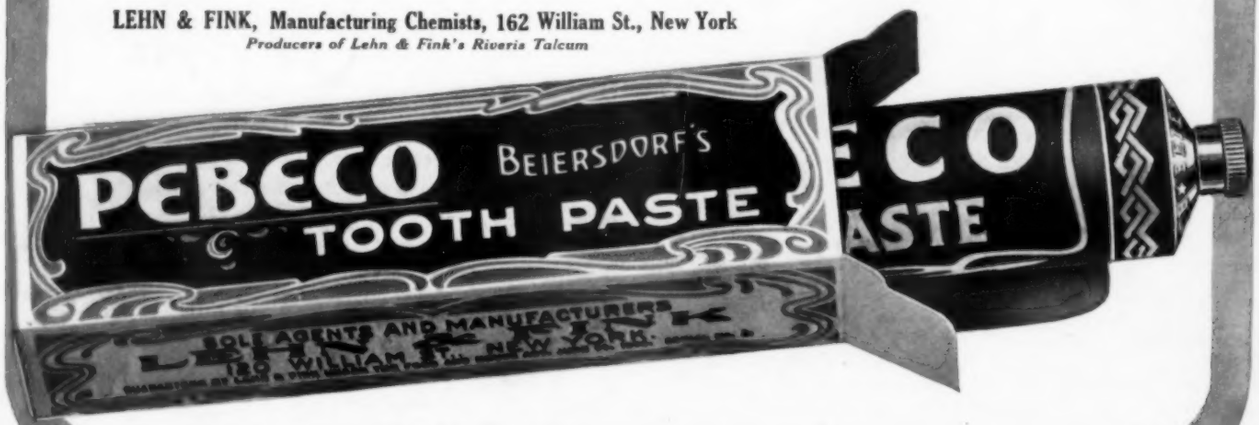


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